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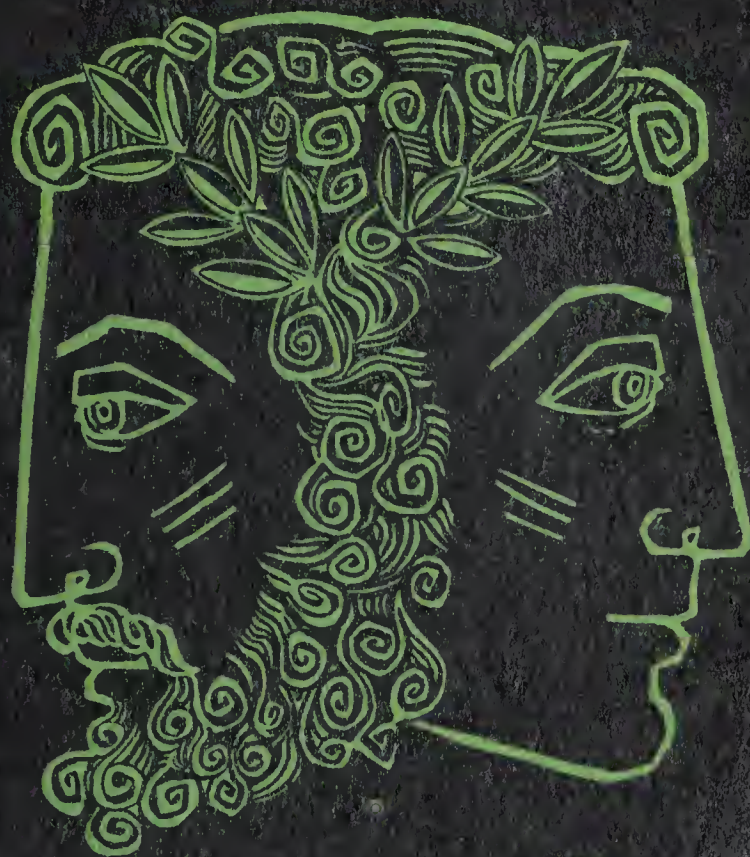
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ANNUAL

ART AND ARCHAEOLOGY DIVISION

THE ROYAL ONTARIO MUSEUM

UNIVERSITY OF TORONTO



ART AND
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1961 ANNUAL

ART AND ARCHAEOLOGY DIVISION

THE ROYAL ONTARIO MUSEUM

UNIVERSITY OF TORONTO

Art & Archaeology Editorial Committee

Chairman: HAROLD B. BURNHAM

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Contents

Note from the Head of the Division, 7

A. D. Tushingham

Shang Bronzes with Ancient Repairs, 8

Barbara Stephen

Four Relief-sculptures from the Pyramid of Sesostris I at Lisht, 15

Winifred Needler

A Clay Alabastron with Shield Decoration, 27

Neda Leipen

English Copperplate Prints in the Royal Ontario Museum, 35

K. B. Brett

Half a Century of Costume, 44

Mary Holford

The Cloth Trade and the Indians of the Northeast

During the Seventeenth and Eighteenth Centuries, 48

Kenneth E. Kidd

Notes on Snowshoes among the Montagnais-Naskapi, 57

E. S. Rogers

The Montgomery and Boyle Osteology Collections, 67

J. E. Anderson

Shorter Notices, 71

Staff, 83

Publications, 84



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Illustrations

PLATES

- I Bronze cooking vessel, type *li*, 9
- II Bronze cooking vessel, type *li*, 11
- III Bronze wine vessel, type *chüeh*, 11
- IV Bronze wine vessel, type *chüeh*, 11
- V Bronze wine vessel, type *chia*, 11
- VI Bronze wine vessel, type *chia*, 12
- VII Bronze wine vessel, type *chia*, detail of base, 12
- VIII Sesostris I smiting his enemies, 19
- IX Names and titles of Sesostris I, 21
- X Animals of the desert, 23
- XI Two noblemen, 24
- XII Clay alabastron with shield decoration, 28
- XIII Quilted Bedspread. Farmyard Scenes, 37
- XIV Gardening Scenes in Floral Wreath, 38
- XV Commedia dell'Arte, 39
- XVI Boys in Oak Branches, 40
- XVII Meanders and Flower Baskets, 41
- XVIII Encounters with Wild Animals, 42
- XIX White muslin chemise dress, 45
- XX Cream muslin coat-dress embroidered with flat silver-gilt thread, 46
- XXI Yellow silk dress, 46
- XXII Elbow snowshoe. Bear-paw snowshoe, 59
- XXIII Swallow-tail snowshoe, 59
- XXIV Beaver-tail snowshoe, 61
- XXV Elbow snowshoe, 63
- XXVI Pointed snowshoe, 63
- XXVII Red-figure lekythos, Nikon painter, 72
- XXVIII Squatting demon, from Hsiang-t'ang Shan, 73
- XXIX Islamic glass bowl, 75
- XXX Seated figure of a cat. Slipware, 76
- XXXI Pair of St. Cloud salts, 77
- XXXII Decanter of Waterford glass, 77
- XXXIII Glass plate, 78
- XXXIV Glass sweetmeat dish, and tall glass, 78
- XXXV Standish (inkstand), 79
- XXXVI Silver Pax, 80

FIGURES

- 1 Reconstruction of Plate VIII, 19
- 2 Reconstruction of Plate IX, 21
- 3 Reconstruction of Plate X, 23

NOTE FROM THE HEAD OF THE DIVISION

When the current *Annual* programme was inaugurated in 1959, it was felt that our colleagues would appreciate the inclusion in each issue of a brief résumé of the Division's activities during the preceding year. The situation has now changed, due to the circulation to all exchange institutions of the *Annual Report* of the Director of the Royal Ontario Museum—a report which summarizes not only the activities of this Division but of the other Divisions of the Museum as well. It contains, in addition, a complete listing of acquisitions by gift, purchase, exchange or collection and a bibliography of articles by the staff. In these circumstances, a report from this Division is now redundant and, commencing with this issue, is being omitted. It is possible, however, that notes on specific aspects of the Division's programme may be included from time to time if it is felt that such information does not duplicate the Director's report or if it can, in some significant way, expand on that report.

If any of the institutions with whom we have exchange relations do not, in fact, receive the *Annual Report* please notify us and we shall correct the oversight.

SHANG BRONZES WITH ANCIENT REPAIRS

Some months ago our Chief Conservator, Mr. William Todd, pointed out to me that an early Chinese bronze vessel we were discussing had been damaged and repaired in ancient times. After a study of the effects of corrosion resulting from its long sojourn in the earth he concluded that some crude recasting repairs he had noticed on it had been made before it was buried. Since the style of this vessel was related to a type now assigned to the earlier part of the Shang period (ca. 1500–1028 B.C.), other vessels in the collections suggesting a similar early Shang date were also examined, with a rather surprising result: it was discovered that many of the vessels in this early group had conspicuous ancient repairs.

This discovery is especially interesting since the bronzes concerned represent, as far as we now know, the very earliest development of bronze-casting in China. Only in the last few years, following the post-war excavation of Shang sites which antedate the establishment of the Shang capital at Anyang about 1300 B.C., has it been possible to identify early Shang bronzes. These earliest known Chinese bronze vessels are generally simpler and in a more limited range of forms than those which occur at Anyang, although it is of course possible that further excavation will bring to light more types than are at present known. In the Royal Ontario Museum there are a number of vessels which, by comparison with the rather few published examples from early sites, may be provisionally dated early Shang, and it is on these vessels that evidence of early repair work has been found.

The vessel which first inspired this investigation is a very large *li* (Plate I),¹ formerly labelled Early Chou but of a form now associated with early Shang finds.² It must be one of the largest *li* known, which fact alone gives it a certain distinction. Unfortunately for its appearance the whole underside, including the legs, has been very crudely recast and several other untidy repairs plug damaged spots on its sides. Its original legs were possibly both longer and less heavy than the present ones, and



PLATE I

Bronze cooking vessel, type li.

we can easily imagine that its considerable weight, plus the weight of its contents, could have caused its collapse, especially if it had been weakened by heating over a hearth. It is unlikely ever to have seen much use after its repair; sections of the clay core for the recast base still adhere to the interior, and the extreme crudity of the repaired sections is quite out of keeping with the quality of the vessel itself. A bronze of this unusual size very likely performed some useful or important function, and it would surely have been finished off more efficiently had it been meant to see further service. Most probably it was used, damaged, and then summarily repaired before being buried.

A second *li* (Plate II),³ much smaller but also resembling the pre-Anyang type, has been repaired before burial but in a way that suggests a different reason. Five small ancient repairs occur on the base and on the lower part of the body, finished off very neatly so that the surface is relatively smooth and the damage not conspicuous. The vessel itself is quite small, with the repaired areas scattered on its lower part, around the legs. It seems less apt to have been damaged in such a way through use than to have suffered from casting faults; in this case, it might have been fixed up before it left the foundry for use after repair and before burial.

The Museum has several vessels of the type *chiieh* which have the flat bottom and delicate proportions of the pre-Anyang style. One vessel in particular (Plate III),⁴ has been described in a previous article,⁵ where mention was made of repairs on its sides, and of crudely recast sections (spout, including rudimentary posts, and two legs). It is difficult to suggest reasons for these repairs—the whole vessel is so thin that it is quite fragile, and could easily have been damaged in a number of ways. The repairs, however, are crude, with uneven flows of metal overrunning the body in a manner that does not suggest any very determined effort to smooth the surface. These untidy additions spoil the otherwise trim appearance of the little vessel.

A second *chiieh* (Plate IV)⁶ has been associated by Bishop White with the “Prince Kung” set of bronze vessels, although he admitted that this so-called set contained what seemed to be at least three styles of bronzes. This rounded *chiieh* is not typical of the full Anyang style, and its thinness, small size, and single post, all suggest a slightly earlier date. It, too, has been repaired in a conspicuous place—under the rim of the pointed projection opposite the spout. The small repair closely resembles those on the sides of the large *li*, and has a similar rough protruding fin. Damage in such a location is not impossible, but is less likely than a casting flaw; perhaps even localized weakness from mis-casting was coupled with a later accident.

A singular *chia* (Plate V),⁷ which came into the Museum recently as part of the collection formed by the late Dr. James M. Menzies, also has a finned repair on its side, just above the band with simple design of raised lines. This particular vessel has a number of interesting features but is actually fragmentary, having been considerably restored by Dr. Menzies in pewter. There was, however, enough left of rim, body and hollow legs to determine their correct shape and that of the little posts; and the handle is original. Its extremely primitive character argues a very early Shang date, and it also has the same type of obvious repair that we have seen on three of the four bronzes already considered.

Another early *chia* (Plate VI)⁸ in the collection has a more developed form, but also suggests a pre-Anyang date with its simple design



II



III



IV



V

PLATE II

Bronze cooking vessel, type li.

PLATE III

Bronze wine vessel, type chüeh.

PLATE IV

Bronze wine vessel, type chüeh.

PLATE V

Bronze wine vessel, type chia.



PLATE VI

Bronze wine vessel, type chia.



PLATE VII

Bronze wine vessel, type chia, detail of base.

and characteristic early shape. It is not completely typical, however, since the legs, though still roughly triangular in section, are solid rather than hollow. Two of these legs have been roughly recast onto the body (Plate VII), and there is a repair on the front of the body just at the waist. In this case the fin on the repair has been smoothed down considerably but still projects slightly from the body.

We have now observed that six bronzes, whose style suggests a date in the Shang period prior to the full Anyang style, have been repaired before burial, five of them very conspicuously. These ancient repairs are of two general types. The first is a plug, of the kind seen on all six vessels, visible from both sides of the surface to which it is applied. In the majority of these examples a protruding fin, a remnant of the recasting process involved in making the plug, is still evident on the outside surface. The repair on five of the six bronzes is rough, the molten metal having been allowed to overrun the surface, both on the inside and on the outside, without later being given more than an extremely summary finishing. Presumably these plugs fill some sort of hole caused either by puncture damage or casting flaws, or by a combination of the two where an already weak surface gave way under subsequent strain. The only one of these six pieces which shows direct evidence of the damage is the large *li*, the sides of which buckle inward around the areas of repair.

The second type of repair is more extensive, where whole sections of

a vessel have been recast onto the body. Repairs of this kind occur on three of the pieces (numbers 1, 3, and 6). On each one, the crudity of workmanship visible in the repair contrasts markedly with the high level of competence seen in the rest of the vessel. Damage of one sort or another seems to have made whole sections of the vessels unusable and substitute parts were added prior to burial.

With the co-operation of Dr. Ursula Martius and the Ontario Research Foundation we have had an analysis by X-ray fluorescence done on the six pieces considered in this article, and samples in each case were taken from both body and repair areas of the bronzes. The results of this analysis will be published in greater detail elsewhere, but are worth mentioning here because they tend to confirm two points about the repairs. As the repair metal in most cases differs considerably from that of the body it is likely that these repairs were made some time after the manufacture of the vessels. That the repairs were done in early times is suggested by the fact that in each case the metal of the repairs lacks more than trace amounts of zinc, a typical feature of early bronzes noted recently by Sir Harry Garner in an article on the composition of Chinese bronze.⁹

The group of six bronzes which we are considering must be a fairly random selection. They came to the Museum at different times and from different sources. They represent a large proportion of the vessels in our collections to which an early Shang date might now be assigned, and that so many should exhibit the feature of early repair is surely significant. This Museum is apparently not alone in having bronzes with ancient repairs, since what appear to be similar repairs occur on vessels published elsewhere.¹⁰

At this stage it is difficult to say just what these early repairs indicate. Undoubtedly they show that the early bronze casters were not yet the masters of their craft they were later to become, and that their products were sometimes miscast and sometimes not strongly enough designed for the purposes they were to serve. The repairs also seem to indicate that the vessels on which they occur were used before burial—used long enough and strenuously enough to have suffered damage.

We are of course not sure that these particular bronzes came from graves, but the probability is that they did, for many of them in their repaired state are too fragile to have continued in use, and it is unusual to repair objects before throwing them away. In Shang times, particularly in the earlier part of the period, bronze must have been a precious commodity, possibly at first too precious even to be included in graves unless for some reason rendered unserviceable to the living. The burial cult was highly developed in later Anyang times, but the fact that the early Shang people put crudely repaired bronzes into their graves may well signify simpler beliefs and less elaborate religious practice.

As yet, however, we can say nothing certain about these early vessels with ancient repairs except that they exist, and it will be interesting to see whether more are found in future and what the results of further study may reveal.

NOTES

1. Acc. No. 926.21.110, *Li*, Ht. 50.7 cm.
2. Cf. William Watson, *Archaeology in China* (London: Max Parrish, 1960), Pl. 41: *Li* from Liu-li-ko, Hui Hsien.
3. Acc. No. 926.21.113, *Li*, Ht. 15.9 cm.
4. Acc. No. 932.16.43, *Chüeh*, Ht. 15 cm.
5. Barbara Stephen, "Two Early Chinese Wine Vessels", *Annual*, Art and Archaeology Division, Royal Ontario Museum, Toronto, 1960, pp. 41-45.
6. Acc. No. 947.33.7, *Chüeh*, Ht. 14.6 cm. Said to have been found at Tung-shih-ho Ts'un, 4 miles east of Hui Hsien, Honan Province. Gift of the Flavelle Foundation, in memory of Sir Joseph Flavelle. Published: *Illustrated London News*, Dec. 20, 1947, pp. 700-701, Fig. 3(A); W. C. White, *Bronze Culture of Ancient China* (Toronto: University of Toronto Press, 1956), p. 149 and Pl. LXXIX B.
7. Acc. No. 960.234.12, *Chia*, Ht. 24.7 cm.
8. Acc. No. 926.21.112, *Chia*, Ht. 22.9 cm.
9. Sir Harry Garner, "The Composition of Chinese Bronzes", *Oriental Art*, Winter 1960, vol. VI, no. 4, pp. 130-135.
10. William Watson, *op. cit.*, Pls. 41 and 43. Pl. 41, *li* may have a plug repair with fin in its underside: Pl. 43, *chüeh* seems to have a recast portion on one leg, and possible other traces of early repairs may be seen beneath the lower band of design. See also a *p'ou* which shows signs on its lower part and base of repairs, illustrated in *Ku Kung t'ung ch'i t'u lu*, 1958, vol. II, Part 2, p. 223.

FOUR RELIEF-SCULPTURES FROM THE PYRAMID OF SESOSTRIS I AT LISHT

In 1958 the Museum purchased seven Egyptian wall-sculptures from the Metropolitan Museum of Art, all of which came from the Metropolitan's excavations near Lisht, a village on the west side of the Nile Valley about forty-five miles south of Cairo. On the edge of the desert plateau west of the village, Amenemhat I and his son Sesostris I, first two kings of the 12th Dynasty, built their pyramids in the twentieth century B.C. The city which Amenemhat I founded as his capital must have been situated not far from these royal tombs but its exact site has not yet been discovered under the intense life of the green valley. The district lies on the ancient border between Upper and Lower Egypt. The new city, well-known from the ancient records, was called It-Tawy, "Seizer of the Two Lands", a name suggesting the political wisdom which led to the transfer of government from remotely southern Thebes.

In the 1959 *Annual* we published three of the seven reliefs from Lisht. Those three were found by the excavators at the pyramid of Amenemhat I but were carved many centuries before his reign, coming originally from the sites of the greater pyramids of the Old Kingdom, which had fallen into disrepair during the intervening dark age, and were extensively used as quarries by the stonemasons of Amenemhat I.

The remaining four sculptures from the Metropolitan Museum's excavations at Lisht are presented here. They were all found at the pyramid of Sesostris I, the southern of the two pyramids. They are not re-used blocks, like the three already published, but were designed as part of the original decoration of the ruined structures close to which they were excavated.¹

The pyramid complex of Sesostris I reflects the energy and wealth of this great king, who brought about the culmination of the power initially

seized by his father. He firmly established Egyptian control over Lower Nubia and even further into the southland, to protect Egypt's southern border and to command a steady flow of gold, ivory, ebony, slaves and exotic products from innermost Africa. He maintained effective peaceful relations with Syria and Palestine, for the benefit of Egyptian commercial interests, greatly increased production in the turquoise mines of the Sinai peninsula, secured communications with the oases in the Western Desert by force of arms, and established a strong rule at home.

Most of the plan of the complex, except for the valley temple, has been recovered by the excavators.² The pyramid itself was only about 200 feet high, with each side of the base 343 feet long (exactly 200 Egyptian cubits). Its unusual core consisted of a system of coarse limestone blocks forming sixteen compartments which were filled with rubble and sand. This core was covered with heavy limestone blocks and then smoothly cased with Tura limestone. The complex as a whole, for which fine limestone was used, followed the usual plan of the pyramids of the Old Kingdom,³ particularly that of Pepy II (twenty-third century B.C.), and consisted of (1) valley temple, (2) covered causeway to the main buildings, (3) mortuary temple, with vestibule, pillared court, chamber for the five statues of the king, sanctuary and store-rooms, and (4) the pyramid itself, beneath which the king was buried. The pyramid of Sesostris I had in addition a small chapel on its north side over the entrance to the subterranean burial chamber. The pyramid and the large mortuary temple were enclosed by an outer wall of unbaked brick which formed a spacious courtyard containing at least nine smaller pyramids for members of the king's family. An inner wall of limestone, decorated with elaborately carved panels bearing the names of the king, surrounded the pyramid, the inner part of the mortuary temple and a small subsidiary pyramid designed for certain rites connected with the king's burial.

The interior walls of all the principal rooms of the subsidiary buildings of the pyramid complex, as well as the causeway, were decorated with magnificent relief sculptures, which are often close to technical perfection and reveal a new and vigorous maturity of style inspired by Old Kingdom prototypes. Fine relief sculptures, probably from the same royal workshops, were also found at the remains of several of the impressive mastaba tombs of the king's courtiers, close to the pyramid precinct.

The great building activity of Sesostris I has left traces of his temples throughout Egypt, but practically none of his relief sculpture is known except from fragments,⁴ which must be studied in relation to their original setting in order to be fully appreciated. On account of the almost total destruction of the buildings belonging to his pyramid at Lisht, the excavators were unable to determine the original position of each fragment on the sole evidence of the exact place where it was found. In the

attempt to reconstruct the original decoration of the halls, chambers and corridors the excavation records have been supplemented by study of the sculptures themselves, for the ancient planners employed different techniques in the various parts of the complex, much as a modern designer might calculate the total effect of a variety of wall surfacing. The assignment of each fragment to its original locality is also aided by a knowledge of the decorative schemes in other pyramid complexes, where the particular location of the scenes was determined in no small measure by their suitability to the different functions of the various parts of the buildings. Thus the public rooms in the eastern part of the mortuary temple were adorned with scenes glorifying the king and representing his public activities during life, while the sanctuary dedicated to his worship and inaccessible to the ordinary layman showed him in communion with the gods and himself receiving the rites due to him as the chief god of the temple. The private tombs constructed for his courtiers just outside the sacred precinct contained scenes of offering to the deceased and scenes of daily activities intended to perpetuate his life on earth and lacked, in general, the formality and majesty of the wall pictures designed as a background for the cult of the king.

The four pieces described below well illustrate the skill, artistry and versatility of the sculptors commanded by Sesostri I.

1. *Sesostris I smiting his enemies* (Plate VIII). The well-known symbolical scene to which the two fragments belonged was presented on a monumental scale. The king seizes a group of foreigners by the hair while he smites them with a mace.⁵ The hand that grasps the enemies also holds an arrow, and a shaft that is probably a staff but which is perhaps a bow.⁶ A theoretical reconstruction is suggested in Figure 1. The arrow is unusual if not unique for the scene. Actual examples of exactly the same type of arrow, with reed shaft, wide notch and three rounded feathers, have been found, dated to the same period.⁷ The hieroglyphs formed the end of a formal abbreviated inscription. Except for the identity of the deity invoked they must have read, "... [Sesostris] beloved of [Amen-Re?], given life".

The scene is executed in "sunk relief", i.e. the background is not cut away. Sunk relief is particularly suitable for the decoration of surfaces open to the sunlight or in large halls where strong effect is required. Here the technique allows for bold, almost three-dimensional treatment within the outlines. Much of the original polychrome survives, in brown, black, red, yellow and blue.

The two fragments were found in the mortuary temple. Their technique and their colossal scale strongly suggest that they come from the great pillared court, known as the Altar Court, the only area in the temple where sunk relief was employed.⁸

Two separate fragments from the same figure, slightly over lifesize.

Greatest length (diagonal) of larger fragment, 80.02 cm.

Width of ankh hieroglyph, 11.04 cm.

(Acc. No. 958.49.6)



PLATE VIII

Sesostris I smiting his enemies.

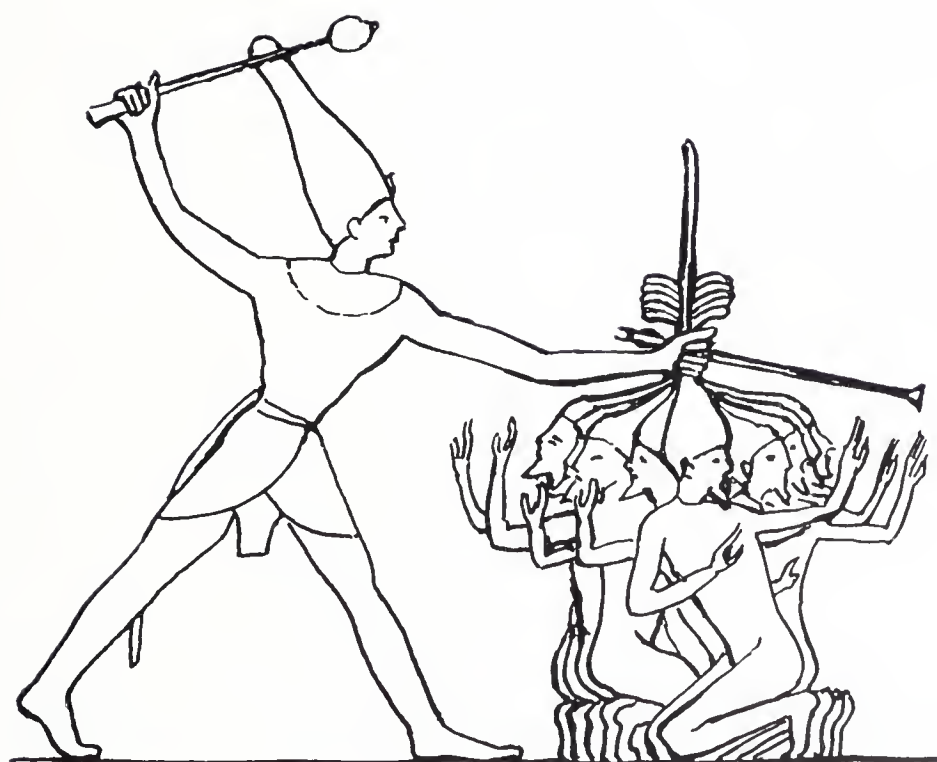


Figure 1

Reconstruction of Plate VIII.

2. *Names and title of Sesostri I* (Plate IX). These re-assembled fragments show in the centre the cartouched prenomen of the king, Kheper-ka-Re (“The ka of the sun-god Re comes into being”) beneath the title “King of Upper and Lower Egypt”, written with the plant of Upper Egypt and the bee of Lower Egypt. On the right is a small section of the king’s “Horus” name, Ankh-mesut (“Life of births”). On the left is the epithet “given all life, stability, good fortune, like [Re]”. Above on the left is the spread wing of a falcon or vulture, one of the two protective divine birds Behedet(y) and Nekhebet, often shown above representations of Egyptian kings. The immediate surroundings of the fragment are reconstructed in Figure 2.

The hieroglyphs are carved in the characteristic richly detailed and precise sunk relief of Sesostri I. Much of the surface is worn and the delicate feathers of the bird’s wing are almost lost; but some of the signs have lost none of their original crispness. The bee is a particularly exquisite example of royal decorative hieroglyphs. No trace of colouring remains.

The piece belonged to one of the twenty-four rectangular limestone pillars supporting the roof of the ambulatory around the same open court in the mortuary temple to which the scene of the king smiting his enemies (No. 1, above) belonged. The surfaces of each pillar were decorated with relief sculptures representing the king being embraced by a deity. Above the paired figures were the names, titles and epithets of both, and either the falcon or the vulture with spread wings.⁹

Repaired from four fragments.

Greatest height of largest fragment, 70.01 cm.

Height of ankh hieroglyph, 13.05 cm.

(Acc. No. 958.49.3)



PLATE IX

Names and titles of Sesostri I.



Figure 2
Reconstruction
of Plate IX.

3. *Animals of the desert* (Plate X). This badly damaged but beautiful piece shows the animals of the desert edge. A desert pool may be seen in the upper left-hand corner of the fragment. Below it is a hedgehog sheltering in a sandy hollow, and still farther below, at the left-hand side of the fragment, is a gazelle. To the right, on slightly higher ground than the gazelle, is an ibex browsing on a desert shrub; and below on the right are traces of two other animals, which are as yet unidentified.¹⁰ The scene is partly reconstructed in Figure 3.

The lively design is executed on a comparatively small scale in delicate and expressive low relief. In spite of the severe damage to the surface some of the original bright colouring remains: blue for the pool, red for the desert sand, and different shades of brown and black for the animals. Traces remain of the darker red dots indicating sand.

The piece may have formed part of a hunting scene similar to those that sometimes were included in the decoration of both royal and private tombs of the Old Kingdom, and were to continue to be popular until the close of the 18th Dynasty (i.e. until the end of the fourteenth century B.C.). But it may have been inspired by reliefs in the sun temples of the Old Kingdom which showed symbolical figures of the three seasons offering the animal and vegetable life appropriate to each.¹¹ These scenes of the seasons included animals of the desert shown in their natural surroundings, as in our fragment. They had already been borrowed as a subject for the reliefs decorating the causeway of the pyramid of Unas (twenty-fifth century B.C.).¹²

The fragment was found south of the south wall of the mortuary temple, near the pyramid. Although this location may be too far west, it is tempting to believe that this piece originally came from the causeway, because there seems to be evidence that the decoration of the causeway included a scene of the king hunting in the desert.¹³

Greatest length of fragment, 35.07 cm.

Length of hedgehog, 8.00 cm.

(Acc. No. 958.49.7)



PLATE X

Animals in the desert, reign of Sesostris I.

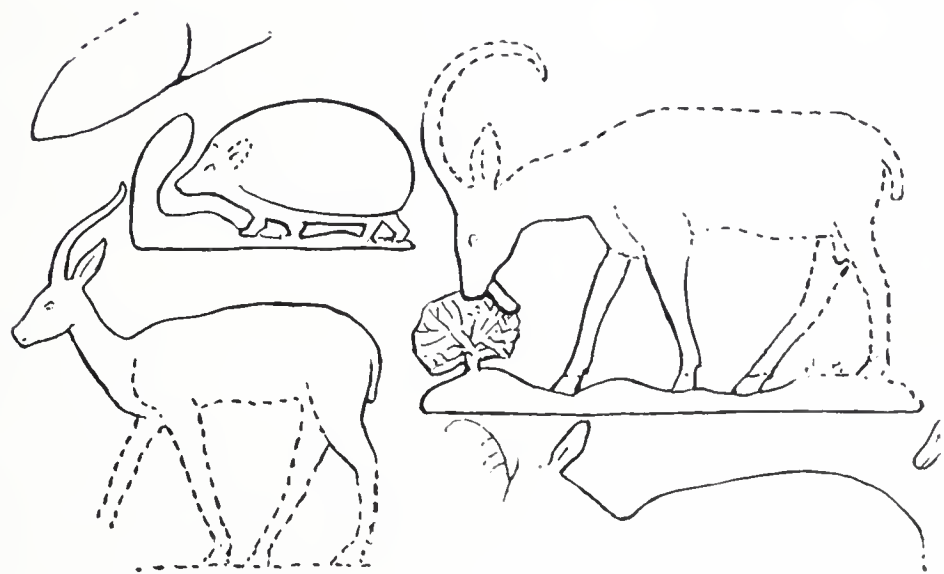


Figure 3

Reconstruction of Plate X.

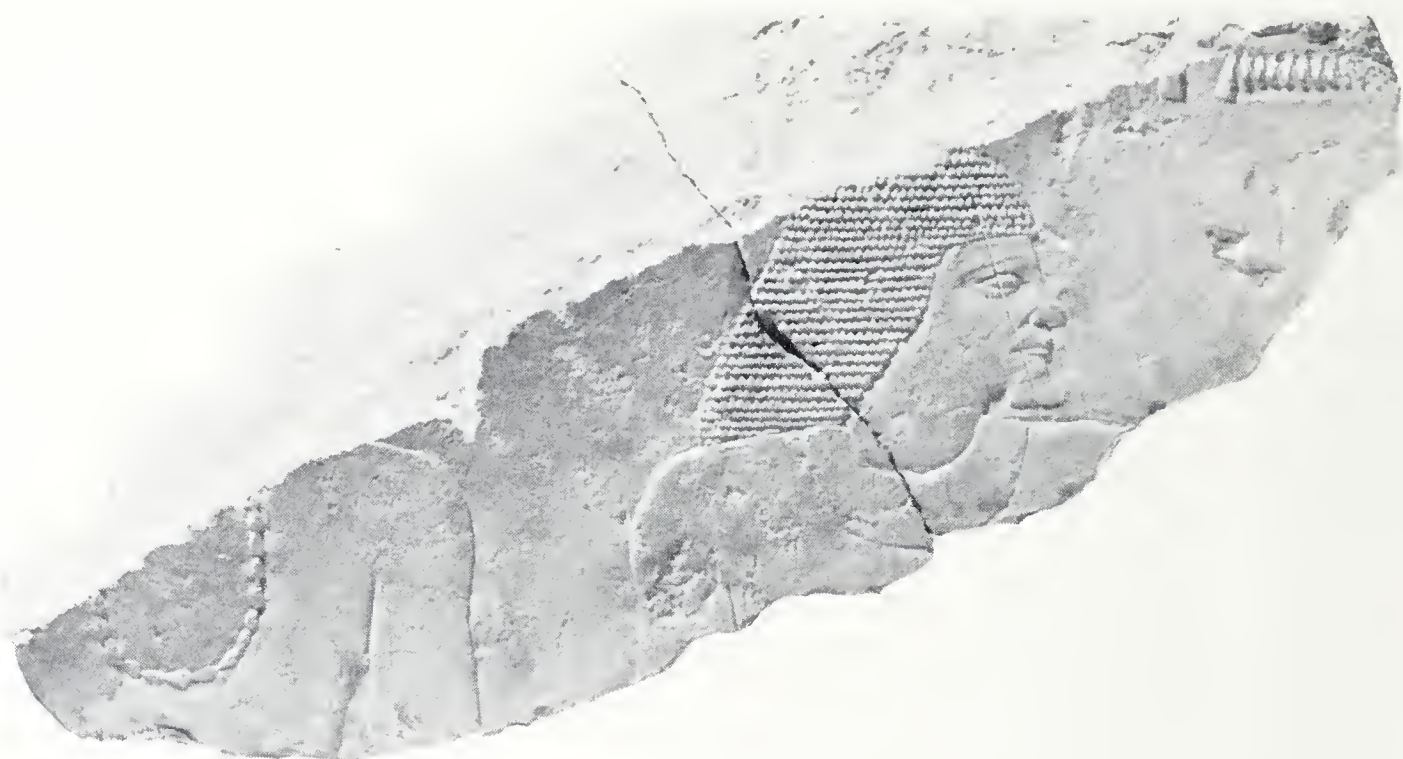


PLATE XI *Two noblemen, reign of Sesøstris I.*

4. *Two noblemen* (Plate XI). A man of distinguished mien, wearing a short square-cut beard, a broad collar of beadwork, and a shoulder-length cutaway wig with tight rows of curls, is followed by another man who wears a necklace composed of the longitudinally strung drop-shaped beads fashionable in the period.¹⁴ Of the second man little remains except this necklace and the left shoulder and upper arm. In front of the first man are traces of a name, in crisply cut hieroglyphs, probably Sen-Wosret.¹⁵ This name would have designated a missing figure to the right, perhaps on a larger scale, to judge by the size of the hieroglyphs. The inscription would have read from left to right if the name was indeed Sen-Wosret, and such hieroglyphic captions normally read towards the figure which they designate.

The figures are beautifully executed in delicate low relief. The expressive outline and the subtle treatment of the surfaces are both especially evident on the face, which seems to have been intended as a true likeness of a particular individual, probably a relative of the deceased. No trace of colouring survives.

The piece was found in the debris of a mastaba tomb north of the pyramid enclosure and just west of the large and magnificent tomb of the High Priest of Memphis Sesøstris-ankh.¹⁶ The name on our fragment probably represents the owner of the smaller of these two tombs, where the usurped coffin of a Sen-Wosret was found in a subterranean chamber. In the same locality was found part of a statuette bearing the name Sen-Wosret, and a relief with the name of the Steward Sen-Wosret.¹⁷

Repaired from two fragments.

Greatest length (diagonal), 46.02 cm.

Distance between front edge of wig and lower edge of beard, 5.01 cm.

(Acc. No. 958.49.4)

NOTES

1. For the Metropolitan Museum of Art's excavations at Lisht, see the list of publications in B. Porter and R. L. B. Moss, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings* (Oxford, 1927–60), IV, 77–85; also W. C. Hayes, *The Scepter of Egypt* (New York, 1953), I, chaps. 11–16. The site of the Sesostris I pyramid was excavated in 1894–95 by the French Archaeological Institute of Cairo, and for ten years, between 1908 and 1934, by the Metropolitan Museum (Hayes, *op. cit.*, p. 184). I am greatly indebted to Miss Nora Scott for sending me information about the locality of the four pieces found, from unpublished records, and for other generous assistance.
2. See the plan in I. E. S. Edwards, *The Pyramids of Egypt* (London, 1947), p. 180, Fig. 26.
3. The Royal Ontario Museum's model of the pyramid of Sahure (twenty-sixth century B.C.) well illustrates the general design and function of the pyramid complex (*Bulletin of the Royal Ontario Museum of Archaeology*, September, 1951).
4. The only relatively complete building of this kind to have survived is the beautifully decorated kiosk at Karnak, miraculously reconstructed from reused blocks in the Third Pylon of Amenophis III at that site (P. Lacau et H. Chevrier, *Une chapelle de Sesostris I à Karnak* [Cairo, 1956]). There are excellent photographs of this kiosk, and of similar reliefs of Sesostris I in the Cairo Museum in K. Lange and M. Hirmer, *Egypt* (2nd ed.; London, 1957), Pls. 90–98.
5. The mace, which appears on the palette of Narmer, the earliest example of the scene, is the usual weapon in the scene at all later periods.
6. A staff is certainly held in the same hand that seizes the hair in many renderings of the scene from the 3rd Dynasty on. See, for example, H. Schaefer und W. Andrae, *Die Kunst des alten Orients* (3rd ed.; Berlin, 1925), Pl. 191, especially description p. 632, and Lange and Hirmer, *op. cit.*, Pl. 136. The bow is here suggested only as a natural concomitant to the arrow. The number of enemies held varies a great deal in the different examples of the scene.
7. Hayes, *op. cit.*, I, 279–80, Fig. 182.
8. *Ibid.*, I, p. 188, where reference may have been intended to our example, but where definite identification with it is lacking. The scene also occurs on a smaller scale in a vestibule near the sanctuary (*loc. cit.*). For the technique and general style compare *ibid.*, Fig. 115 (p. 189), from the Altar Court. The block of Sesostris I from Coptos (Schaefer und Andrae, *op. cit.*, Pl. 299) is also very similar, and so is an anonymous relief showing a king, almost certainly Sesostris I, in the Royal Ontario Museum (*The Royal Ontario Museum: A Handbook* [Toronto, 1956], p. 36, illustrated).
9. The arrangement of figures and inscriptions can be seen in the pillar designs of the Karnak kiosk and reliefs in Cairo beautifully reproduced in Lange and Hirmer (see Note 4, above).

10. There is probably a tree in front of the larger animal, which is perhaps a wild ass. A pair of wild asses is seen in one of the "seasons" fragments of Niuserre (p. 337 and Pl. 23 of the work cited in Note 11, below). See also the much later wild ass whose newly dropped foal is devoured by a jackal, N. de G. Davies, *The Tomb of Ken-Amun at Thebes* (New York, 1930), p. 37 and Pl. 48 (fifteenth century B.C.).
11. The motif appears in fragments from the sun temple of Niuserre (late 5th Dynasty, twenty-fifth century B.C.); see W. von Bissing, "La chambre des trois saisons du sanctuaire solaire du roi Rathourès (Ve Dynastie) à Abousir", *Annales du Service des Antiquités de l'Égypte*, LIII (1955), 319–338.
12. S. Hassan, "The Causeway of Wnis at Sakkara", *Zeitschrift für ägyptische Sprache und Altertumskunde*, LXXX (1955), 138, where a smaller fragment of the scene from the mortuary temple of Isesy, immediate predecessor of Unas, is mentioned. See also W. S. Smith, *The Art and Architecture of Ancient Egypt* (Baltimore, 1958), pp. 46, 69, 70.
13. Hayes, *op. cit.*, I, 190.
14. A. C. Mace and H. E. Winlock, *The Tomb of Senebtisi at Lisht* (New York, 1916), Pl. 22; H. E. Winlock, *The Treasure of el Lahun* (New York, 1934), Pls. 5 and 6; E. Vernier, *Bijoux et orfèvreries* (Catalogue général des antiquités égyptiennes du Musée du Caire, Cairo, 1925), Pl. 4.
15. This is the same name as that of the king, and signifies "the man of the goddess Wosret". The Greek form Sesostris is used for the king only. The supposition that the name on our fragment was Sen-Wosret is supported by its recurrence elsewhere in the same locality (see below).
16. The relief has already been published, alone of the four reliefs, in the excavation report (A. Lansing, "The Egyptian Expedition: the Excavations at Lisht", *Bulletin of the Metropolitan Museum of Art*, XXIX (1934), Part 2, pp. 32, 40).
17. Hayes, *op. cit.*, I, 207. It is not possible to assume that our piece is the identical relief mentioned here, because the title Steward is lacking. On p. 183, the mastaba of the Steward Sen-Wosret is described as being in exactly the same locality.

A CLAY ALABASTRON WITH SHIELD DECORATION

A very remarkable vase has recently been purchased by the Museum. It is a squat clay alabastron of the late Minoan type, belonging to the first half of the fifteenth century B.C. (Plate XII). It is wheel-made, and has three small round horizontal handles, and a very short concave neck with horizontal lip. The well refined clay is buff with a cream coloured slip. The decoration is in lustrous brown-black paint, crackled, flaking and partly worn; the neck and the handles of the vase are painted solid.¹

The principal motive of the painted decoration is the 8-shaped shield, repeated six times vertically in a zone around the body. It is drawn with a double outline and is realistically mottled with "oxhide" spots. The shields are spaced at regular intervals and the design is worked into the shape of the vessel in such a way as to make the constricted part of every second shield coincide with one of the three small handles.

The secondary decorative motives, scattered irregularly among the shields, are the palm tree (appearing five times), rock pattern (appearing over thirty times), "sacral ivy" leaf (appearing twice), and "sea anemone" (appearing three times). Four shallow wavy lines run vertically from the neck, two parallel and close together on one side, while the other two, on the opposite side of the vase, flank one of the shields, setting it off almost like a panel.

Two horizontal lines circle the lower part of the vase, the upper one serving as a border for the decoration of the body, the lower for the decoration on the bottom of the vase.

Except for the partial loss of the painted decoration, the vase is complete and intact. As we will see in the present article, the combination of the three factors, shape, principal decoration, and perfect state of preservation, make this vase an unusual, if not unique, specimen.



PLATE XII

Clay alabastron with shield decoration, 1500–1450 B.C.

The squat alabastron with three horizontal handles can be classified as Furumark's form 16, 82 (flat). This form has very rarely been found in Crete, "and none of the known specimens can be safely assigned to a period earlier than LM IB" (1500–1450 B.C.).² On the Greek Mainland, on the other hand, the squat alabastron of this type is common during the contemporary Mycenaean IIA and IIB periods (1500–1425 B.C.), and it becomes one of the most popular forms in Myc. IIIA:1 (1425–1400 B.C.). Furumark has recorded nearly a hundred specimens found at Mycenae and other places, such as Asine, Berbati, Eleusis, Thebes, and elsewhere.³ The scarcity of this shape in Crete contrasted with its frequent occurrence in Greece, has prompted some scholars, such as Wace and Blegen,⁴ Pendlebury,⁵ and Miss Kantor,⁶ to consider it a typical Mainland form of the Late Helladic period.

The typology of its shape, then, points to the Mainland as the place of manufacture of our vase. Its pictorial decoration provides a much more complicated criterion, because the vase belongs to that difficult—and as yet rather unsatisfactorily explained—period in Aegean history when a great shift of political and economic power from Crete to Mainland Greece was taking place. The cultural heritage and artistic forms of Crete were naturally taken over as well, but as the Mycenaean power kept growing, and that of Crete kept fading, particularly after 1400 B.C., more distinctly Mycenaean art forms were gradually developed.

Our vase dates from the earlier part of this period of change (LM IB or Myc. IIA, 1500–1450 B.C.) when the parallelism between the Minoan and Mycenaean decorative styles is still so close "that we can only conclude that the Myc. IIA decoration of LM IB character is a Mainland branch of the Minoan style".⁷ This style was imported fully

developed from Crete, but “there is evidence enough to show that the bulk of Myc. IIA vases were manufactured on the Mainland”.⁸ The secondary motives on our vase, descending from a more or less lengthy Minoan tradition, were also transferred to the artistic repertory of the Mainland. The palm tree, for instance, which had been in constant use ever since the MM II period, here shows a typical LM IB version which coincides with that of the contemporary Myc. IIA period on the Mainland.⁹

The motive of the “sacral ivy” or cordiform leaves also has a long history in Minoan art. The open-work variant, used twice on our vase, does not exactly correspond to any of Furumark’s examples, but it is close to versions *y* and *z* of his motive 12, both belonging to the Myc. IIA period, and agreeing with LM IB types.¹⁰ The leaves are used as isolated patterns, and are placed in a rather incongruous fashion with the points reaching sideways into the “waist” of two shields.

The most frequent motive on the vase is the terrestrial rock pattern. It can be classified as Furumark’s motive 33, Rock pattern II, arched 1–3, and in some cases as the motive 62, Tricurved arch, isolated, accessorial 1–3.¹¹ Sometimes the arches have sprigs, and the number of arches varies from two to four. The isolated arches are in most cases attached to the upper and the lower borders of the composition, following the usual treatment, but sometimes they are also attached to the shields, or to the vertical lines, and in one case the arch is suspended, so to speak, in mid air. It is interesting to note that in two instances the arch of the rock pattern serves as a base for a palm tree which springs from the top of it. In either case the motive is a Myc. IIA version, corresponding in all respects to LM IB, but the use of the motive as a base for a plant has an old Minoan tradition.¹² The extremely frequent occurrence of the rock pattern on our alabastron perhaps agrees with Furumark’s suggestion that the regular use of this motive on the alabastron-shaped vessels of the LM IB period may lie in the fact that the prototype was a stone vessel; it was traditional in Minoan art to imitate the stone texture of vases by association of rock designs and surface patterns.¹³

The motive of the “sea anemone” (Furumark’s motive 27), appears three times, irregularly scattered. In two cases it occurs as a whirl-shaped form with a solid centre, and once it is a dot within a dotted circle. The motive, originally a whirl-shaped rosette, is as equally at home in earlier Minoan as in later Mycenaean styles, where it survives almost to the end of the Mycenaean period in the early twelfth century B.C. Its use as an irregularly scattered filling ornament, as in our case, is common in Myc. I–IIA phases.¹⁴

The bottom of the alabastron is decorated with parallel curved stripes covering the whole surface and extending slightly upward to reach the

lower of the two horizontal lines mentioned earlier. The standard bottom decoration of this type of alabastron in the LM IB period and the contemporary Myc. IIA and later periods, is the "wheel" motive (Furumark's motive 68) with wavy spokes radiating from the centre.¹⁵ Furumark has recorded only two squat jars, one alabastron-shaped from Eleusis (Myc. IIB) and the other with angular profile from Mycenae (Myc. IIA), with parallel wavy stripes similar to ours. It was suggested by Evans that the curvilinear stripe design on LM IB pottery was inspired by painted dadoes imitating veined stone, such as the dado under the griffin in the "Throne Room", or the fresco from the Mansion at Amnisos.¹⁶ The use of this pattern on our alabastron may, as Furumark has suggested in the case of the rock pattern, go back to stone prototypes.

Analyzing the principal decorative motive, the 8-shaped shield, we notice that in Crete the motive appears late, hardly ever, if at all, before Late Minoan times. When it is introduced, however, it is in other fields of art, such as gem and ivory carving, or in mural decoration, rather than on pottery, where—surprisingly—it is only rarely found, and where "it does not seem to occur before LM IB".¹⁷ Of the four examples of vases with painted 8-shaped shield decoration, quoted by Evans, only two were actually found in Crete, a polychrome goblet and a "Palace Style" amphora, both belonging to LM II. The other two, of which only small fragments are preserved, were found at Phylakopi in Melos, and at Gezer in Palestine.¹⁸ They are judged as probable imports from Crete, but could equally well have been imported from the Mainland which at this period had already a well developed overseas trade, particularly in pottery.¹⁹ The treatment of the shield motive on these two fragments is very similar to ours, especially on the Phylakopi specimen; whether the vases—described by Evans as "aryballoi" of the "broad, low type usual at this epoch"—were in their complete state similar to ours in shape and other decorative motives is now impossible to say. Furumark records only three vases with the shield decoration (his motive 37): a Mycenaean IIA false-necked jar from Chalcis, a Mycenaean IIB squat jar with one vertical handle from Palaiochori, and a based askos from Kythera of the same period.²⁰ Of the three, the false-necked jar from Chalcis is closest to our vase in the treatment of the shields. It also chronologically coincides with it.

Evans, and following him, Furumark, have stated that the appearance in pottery decoration of the "Minoan 8-shaped body shield", as it is called by Evans, was influenced by the "Shield Fresco" from the Grand Staircase of the Palace at Cnossos,²¹ implying that the motive is of Minoan origin. In view of more recent developments in Mycenaean studies, particularly the decipherment of Linear B, and also in view of the evidence supplied by the distribution of the motive, the question of the origin, or rather the originators, of the 8-shaped shield motive

should perhaps be reconsidered. Leaving aside the question of the religious or cult meaning of this type of shield, on which there is considerable disagreement among scholars,²² it is interesting to observe that the majority of its known representations, executed in a great variety of techniques, is found on Mainland objects. Among them, to mention only a few, are the painted plaster pinax from Mycenae,²³ the gold signet rings from Vaphio and Mycenae,²⁴ a Mycenaean funerary stele from Shaft Grave V where the slain figure is represented covered with this type of shield,²⁵ a silver rhyton and a sword blade from Shaft Grave IV at Mycenae,²⁶ and particularly the inlaid dagger blade with the lion-hunt scene from the same grave.²⁷ The smaller shield fresco from the early palace at Tiryns should not be forgotten.²⁸ A Mycenaean ivory plaque from the deposit at Delos shows a warrior with the same type of shield.²⁹

The common use of the 8-shaped shield as a typical weapon of the Homeric (=Mycenaean) warriors has been discussed by various writers.³⁰ Its use as a popular motive in Mycenaean art is therefore quite understandable. The evidence, on the other hand, for the use of the 8-shaped shield motive in Crete before the LM period is extremely scarce, practically non-existent. Evans lists a 3-sided bead-seal of steatite from Central Crete as bearing a "simple type" of the figure-of-eight shield, and "probably of EM III date".³¹ Kenna, however, much more convincingly, interprets the representation as "an ant or other insect".³² Another presumably early example is an amuletic blue stone bead in the shape of a shield, found by Dr. Xanthoudides in a primitive tholos tomb in the Messara.³³ This bead, if rightly interpreted, might represent a rare early example. A beautifully carved lapis lazuli bead in the shape of an 8-shaped shield was found beneath the later floor of the east border of the "School Room" of the Palace. It has been dated by Evans to the end of the MM III phase, but is possibly later.³⁴ On a number of bead seals from Crete, representing animal scenes, the 8-shaped shield is seen inserted into the field. All these seals, however, belong to the LM period.³⁵ On pottery the shield appears on the earlier mentioned four examples of LM IB and LM II periods.³⁶

Evans himself has said that "perhaps it was owing to the peaceful character of the subjects chosen by the primitive Cretan artists that few representations of such shields can be found earlier than the closing phase of the Middle Minoan Age".³⁷ We can perhaps go further and say that "the peaceful character of the subjects chosen by the primitive Cretan artists" was a result of a peaceful and unwarlike disposition of the Cretans themselves.

The appearance of the Shield Fresco on the walls of the Grand Staircase at Cnossos, dating from about 1500 B.C. or a little later, and the discovery of the contemporary clay tablets, among which the so-called Chariot Tablets in particular relate to armament, testify to a new

“military and indeed militaristic” atmosphere in Cnossos which, Evans believes, was brought about by a “new and aggressive dynasty about the beginning of the fifteenth century B.C.”³⁸ It is hard to believe that this new militaristic dynasty came from a suddenly awakened native stock. On the contrary, through the decipherment of the tablets it has been established that a Greek-speaking people was now in control of Cnossos. The introduction at this time into Cretan art of such warlike emblems as the shield—a motive already well represented in the Mycenaean art of the same period—is perhaps a further proof that the Mycenaeans took over Cnossos and its empire in the fifteenth century B.C. The shield motive on the few rare examples of Minoan pottery found in Crete may well have derived from the frescoes in the palace at Cnossos but there is every indication that the origin of the motive is not Minoan but Mycenaean.³⁹

We have seen that so far as the secondary decorative motives are concerned our vase could have been made equally as well in Crete as on the Mainland. The motive of the shield tips the scales in favour of the Mainland, and so, of course, does the shape of the vase, as we have seen earlier. The general style of the decoration has certain characteristics which also point towards the Mainland as its place of manufacture. One of them is the completely irregular, sometimes incoherent, scattering of the secondary motives within the principal zonal decoration of the shields. This lack of clearness in composition may indicate a Mainland peculiarity of the Mycenaean IIA style.⁴⁰ Perhaps another such peculiarity is the attempt at panelling in connection with one of the shields, a typically Mycenaean feature, although usually connected with the double axe motive.⁴¹ Yet another trait pointing to the Mainland is the fact that the neck, the lip, and the handles of the vase are painted black: in Crete these parts are as a rule provided with a patterned decoration.⁴²

On the basis of these observations we are perhaps justified in concluding that the vase is of Mainland manufacture belonging to the Myc. IIA period (1500–1450 B.C.). The object is, moreover, the only known completely preserved specimen of a squat clay alabastron with painted 8-shaped shield decoration.

NOTES

1. Height, 9 cm., diameter 21 cm.; Acc. No. 960.38.1.
2. A. Furumark, *The Mycenaean Pottery—Analysis and Classification* (Stockholm, 1941), pp. 39 ff., Fig. 11; p. 597. (Hereafter abbreviated: *MP*.)
3. *MP*, p. 597.

4. A. J. B. Wace and C. W. Blegen, "Pottery as Evidence for Trade and Colonisation in the Aegean Bronze Age", *Klio*, XXXII (1939), p. 146.
5. For the "purely Mainland shape of the vase" cf. J. D. S. Pendlebury, *The Archaeology of Crete* (London, 1939), p. 223, where all the known specimens of the alabastron-shaped jars from Crete are listed, amounting to only five clay and a few alabaster examples.
6. H. J. Kantor, "The Aegean and the Orient in the 2nd Millennium B.C.", *American Journal of Archaeology*, LI (1947), p. 34.
7. *MP*, p. 485.
8. *Ibid.*
9. *MP*, p. 276, Fig. 38; Sir Arthur Evans, *The Palace of Minos at Knossos* (London, 1921–35), II, Figs. 301–03. (Hereafter abbreviated: *PoM*.)
10. *MP*, p. 268, Fig. 35.
11. *MP*, p. 325, Fig. 55; p. 392, Fig. 68.
12. For list of examples, both Minoan and Mycenaean, *MP*, p. 392, and n. 1.
13. *MP*, p. 322.
14. *MP*, p. 316, Fig. 53.
15. *MP*, p. 404, Fig. 70.
16. *MP*, p. 159, n. 5; *PoM* IV, suppl. pl. 67a (MM III); *ibid.*, pl. 32.
17. *MP*, p. 160, n. 10.
18. *PoM* III, pp. 310–313, Figs. 198–201; *MP*, p. 160, dating the goblet to LM II.
19. H. J. Kantor, *op.cit.*, pp. 33–55.
20. *MP*, p. 331; *BSA* 47 (1952), pp. 78–79, Fig. 4 (stirrup jar from Chalcis).
21. *PoM* III, pp. 308 ff.; *MP*, p. 160.
22. Ch. Picard, *Les Religions préhelléniques (Crète et Mycènes)* (Paris, 1948); A. W. Persson, *The Religion of Greece in Prehistoric Times* (Berkeley, 1942); Ch. Zervos, *L'Art de la Crète* (Paris, 1956); J. Charbonneaux, *La Religion égéenne préhellénique*, as quoted by Zervos, *op. cit.*, p. 516; Martin P. Nilsson, *The Minoan-Mycenaean Religion and its Survival in Greek Religion* (Lund, 1950). The first three authors consider the 8-shaped shield to have had a religious significance, while to the latter two it is just a defensive weapon. For bibliography on the subject cf. M. P. Nilsson, *op. cit.*, pp. 406–410.
23. *PoM* III, p. 135, Fig. 88.
24. *Ibid.*, pp. 137, 140, Fig. 91; p. 142, Fig. 93; especially the gold ring from the Mycenae Acropolis treasure, M. P. Nilsson, *op. cit.*, p. 347, Fig. 158.
25. *PoM* IV, p. 252, Fig. 189.
26. *PoM* III, p. 91, Fig. 50; IV, Fig. 236.
27. *Ibid.*, p. 120, Fig. 71.

28. *Ibid.*, p. 304, Fig. 197.
29. *Archaeology* XIII (1960), p. 23, Fig. 20.
30. G. Murray, *The Rise of the Greek Epic* (Oxford, 1911), pp. 168 ff., cf. also Pendlebury, *op. cit.*, p. 198, n. 2; H. L. Lorimer, *Homer and the Monuments* (London, 1950), pp. 132–192.
31. *PoM* II, p. 52, Fig. 25a.
32. V. E. G. Kenna, *Cretan Seals* (Oxford, 1960), p. 87, No. 4.
33. *PoM* II, p. 52, Fig. 25b.
34. *PoM* III, p. 315, Fig. 207.
35. *PoM* III, pp. 315–317, Figs. 208–212; Kenna, *op. cit.*, Figs. 116, 117.
36. For the four examples with painted shield decoration cf. n. 17 above. For clay vases in Crete decorated with miniature shields in relief imitating metal technique, cf. *PoM* IV, pp. 300–301, Figs. 234a–235.
37. *PoM* II, p. 52.
38. *PoM* IV, pp. 485–6.
39. A similar state of affairs can be observed in connection with the motive of the helmet, the evidence for which is much more widespread on the Mainland during the Mycenaean period. In Crete—as with the shield motive—the evidence is late, mostly dating to LM period.
40. *MP*, pp. 484–5.
41. *MP*, p. 483.
42. A. Furumark, “The Settlement at Ialysos and Aegean History c. 1550–1400 B.C.”, *Opuscula Archaeologica* VI (1950), p. 162, n. 1.

ENGLISH COPPERPLATE PRINTS IN THE ROYAL ONTARIO MUSEUM

It is in the field of printed textiles that one of the most thorough and spectacular pieces of textile research has been accomplished in recent years. Since 1954, the until then fragmentary history of English printed cottons and linens has been pieced together, and expanded by a mass of new evidence brought to light for the first time. Through meticulously careful study of pattern books, the Patent Office design registers, and thousands of printed textiles, the number of eighteenth and nineteenth century woodblock, copperplate and roller prints which have been firmly established as English comprises a group of considerable size.¹ It is now clearly evident that England was a leader in the manufacture of printed textiles, in the invention and introduction of new and improved processes, and in the creation of skilful and highly decorative designs. This fruitful piece of research was the work of the late Peter C. Floud, C.B.E., Keeper of the Department of Circulation, Victoria and Albert Museum, and was only one of his many achievements. His untimely death shortly before the opening at that Museum in May, 1960, of the very comprehensive Loan Exhibition of English Chintz assembled and arranged by him, was an incalculable loss to textile research. It is to be hoped that it will be carried on by Mr. Floud's able assistant, Mrs. Barbara J. Morris, Assistant Keeper in the Department of Circulation.

One of the most interesting results of Mr. Floud's research concerns copperplate printing. Cottons printed in this technique have been considered the special triumph of the Oberkampf factory at Jouy, and are exemplified in the charming pictorial designs made by Jean Baptist Huet between 1783 and 1811. Some of these still appear today from time to time, in modified forms, on drapery fabrics and, with other designs in this style, are called Toiles de Jouy.

That copperplate printing was being practised in the British Isles much earlier than this has long been recognized, but it was not known how extensively. A well-known reference to the industry is Mrs. Delaney's interesting comment while travelling in Ireland in 1752, "Just here (Letitia) Bushe made me go with her to Drumcondra, half a mile off, to see a new manufactory that is set up there of printed linens done by copper-plate, they are excessively pretty".² A pastoral design inscribed "R.I. & Co. Old Ford 1761" and "R. IONES 1761",³ another of sporting scenes also by R. IONES, dated 1769, and a chinoiserie design inscribed "COLLINS, Woolmer, 1766",⁴ have been the primary evidence of English mastery of the technique. Through much diligent research over a number of years, a great deal of relevant information has come to light⁵ and the recent discovery of five pattern books, containing paper impressions of more than 400 eighteenth-century designs,⁶ many of which can be assigned to specific factories, has developed the story still further. There are also among these designs a considerable number to be found in collections today, particularly in the United States, most of which have usually been considered French. It is clear from this new evidence that copperplate printing had flourished in England since the middle of the eighteenth century and, with high standards of design and craftsmanship, the industry had been well established for more than a quarter of a century before the Jouy prints rose to fame.

It was while Mr. Floud was searching for printed cottons with designs related to the paper impressions that three copperplate printed textiles in the Harry Wearne Collection proved to be of English origin, and were later shown in the Loan Exhibition of English Chintz in 1960. The earliest is a linen bedspread with a Chinoiserie design printed in blackish violet about 1770 (Acc. No. 934.4.416).⁷ It was believed, as long ago as 1927,⁸ that this might possibly be English, but only since the discovery of the design in reverse, and printed by the Oberkampf factory,⁹ has the Museum's version been considered the English one.

The second is a length of cotton with a farmyard design printed in blue and dating from about 1775 (Acc. No. 934.4.449). This was recognized as English when it was found to have three blue warp ends in its selvages, a device introduced into English woven cotton in 1774 to distinguish it from imported cotton. Some manufacturers, however, continued to use imported cottons from India. To date, the only other known example of this design is also in the Royal Ontario Museum in a very handsome quilted bedspread, the gift of Mrs. H. D. Warren (Acc. No. 947.70.1, Plate XIII). It is related to two other English copperplate designs in which the figure near the well and the milkmaid also appear, suggesting that all three may have been derived from the same source.¹⁰

The third piece shown was a length of cotton with a design of gardening scenes in floral wreaths, printed in blue and also dating from



PLATE XIII

Quilted bedspread. Farmyard scenes, about 1775. Gift of Mrs. H. D. Warren.

about 1775 (Acc. No. 934.4.217, Plate XIV). This length is, to date, the most complete example of the design known.¹¹ An incomplete paper impression on two separate sheets was discovered in a scrapbook containing a number of designs from Bromley Hall.¹²

Also in the 1960 Loan Exhibition were two designs of which there are examples in this Museum's collection. The first is of theatre scenes now identified as the *Commedia dell'Arte* designed about 1785 (Acc. No. 947.69.1, Plate XV).¹³ The Royal Ontario Museum's example of this design had always been considered English because of its history.



PLATE XIV

Gardening Scene in Floral Wreath, about 1775. The Harry Wearne Collection.



PLATE XV

Commedia dell'Arte, about 1785. Gift of Mr. W. Macaulay Pope.

It is said to have been brought as a gift to the Mohawk Indians in 1793 by Sir John Johnson, Superintendent General of Indian Affairs for British North America. It was given to the Museum by Mr. W. Macaulay Pope.

The other piece is a commemorative handkerchief in the Harry Wearne Collection (Acc. No. 934.4.516). Made about 1772, it shows Bartholomew Fair, and in the inscription refers to "macaronis" (fops, or dandies) who were at the height of their absurdity then. Unlike the example in the 1960 Loan Exhibition,¹⁴ there is, in the lower right corner of the Royal Ontario Museum's handkerchief, the inscription *W. Sherwin fecit*. Sherwin's name is also inscribed on a handkerchief in the Victoria and Albert Museum where there are also two late eighteenth century trade cards bearing his name. He is thought to be the son of the more famous engraver of the same name who may have been the founder of the textile printing industry in England.¹⁵



PLATE XVI

Boys in Oak Branches, about 1770. The Harry Wearne Collection.

The next English chintz discovery in the Wearne Collection has come to light during the preparation of this article. In a footnote to Mrs. Delaney's reference to her visit to the Drumcondra printworks mentioned above, there is the following statement, "the editor has part of a curtain which belonged to her mother (Mrs. Delaney's great-niece and godchild), which has a beautiful design of boys in the branches of an oak-tree, looking into birds' nests. It is a very fine chintz printed in brilliant colours: she was informed that the design was by a celebrated artist and that it was engraved on copper-plates". This describes a panel of copperplate printed cotton, with extra colours applied with wood-blocks, in the Wearne Collection (Acc. No. 934.4.625, Plate XVI). It consists of a full width and a part width, joined at the right, and the



PLATE XVII

Meanders & Flower Baskets, about 1810.

whole finished with a copperplate printed border which has been sewn on. The style and draughtsmanship are very close to a printed cotton in the Victoria and Albert Museum inscribed "R. IONES & CO. Iany. 1st 1769" and "R. IONES & CO. Old Ford"¹⁶ which is also a polychrome piece. There is little doubt that the *Boys in Oak Branches* is by the same hand.¹⁷ It is, to date, the only known example of this design.

Within the last year, two more examples of English copperplate design have been added to the Museum's collection, both early nineteenth century. The first is a bedspread, plate printed about 1810 in a design of serpentine meanders and flower baskets against a background filled with a variety of trailing floral sprays reminiscent of a type found in Indian painted and resist-dyed chintzes (Acc. No. 961.7.4, Plate



PLATE XVIII *Encounters with Wild Animals, about 1815–16.*

XVII). It has three blue ends in the selvedges. It is quilted in an overlapping scale pattern in running stitch. An example of this design printed in red was shown in the 1960 Loan Exhibition.¹⁸

The second, rollerprinted in blue, is very closely related in style and subject to several designed by Joseph Lockett about 1815–16 for the calico printing firm of George Palfreyman, Manchester¹⁹ (Acc. No. 960.162, Plate XVIII). A variety of encounters with wild animals is depicted including two young women protecting themselves, by means of an open umbrella, against a tiger; two children feeding an amiable python; a youth riding an ostrich, and a man shooting an Indian wolf. It is quilted in a chevron pattern and was probably part of a bedspread, valance or bedcurtain.

NOTES

1. In "A Loan Exhibition of English Chintz" shown at the Victoria & Albert Museum in 1960, there were 350 printed textiles dated before 1840.
2. Right Honourable Lady Llanover (ed.), *The Autobiography and Correspondence of Mary Granville, Mrs. Delaney* (London, 1861), III, 180.

3. There is a small piece of this design showing the first inscription and date in the Harry Wearne Collection, Acc. No. 934.4.524.
4. *English Printed Textiles* (London: Victoria & Albert Museum, 1960), Plates 5, 6.
5. Of particular importance is the research and publication done on early print-works in Ireland by Miss Ada Longfield. See *Annual of the Royal Society of Antiquaries of Ireland*, vol. 67 (1937), pp. 26–56; vol. 75 (1945), pp. 24–31; vol. 76 (1946), pp. 13–15. Also *County Kildare Archaeological Society*, vol. 13 (1953), pp. 242–245, and pp. 288–298.
6. Bromley Hall pattern book is owned by the Victoria & Albert Museum; Nixon and Co. pattern book is owned by G. P. & J. Baker; three others with designs from several sources are owned by the Musée de l'Impression sur Etoffes of the Société Industrielle de Mulhouse.
7. See Henri Clouzot and Frances Morris, *Painted and Printed Fabrics* (New York, 1927), Plate LXI. There is also a fragment of woodblock printed cotton with the same design in the Harry Wearne Collection, Acc. No. 934.4.194.
8. *Catalogue of A Retrospective Exhibition of Painted and Printed Fabrics* (New York, 1927), No. 266.
9. *Catalogue of A Loan Exhibition of English Chintz* (London: Victoria & Albert Museum, 1960), No. 116.
10. *Ibid.*, Nos. 82–133. No. 82 is illustrated in *English Chintz* (London: Victoria & Albert Museum, 1955), Pl. 3.
11. The only other known example is a small piece at Colonial Williamsburg.
12. Owned by G. P. and J. Baker. Illustrated in *Antiques*, April, 1958, p. 373, Fig. 4.
13. This was No. 164 in the 1960 “Loan Exhibition of English Chintz” (see footnote 1), and was lent by the Art Institute of Chicago.
14. This was No. 169 in the 1960 “Loan Exhibition of English Chintz” (see footnote 1), and was lent by the Museum of Fine Arts, Boston.
15. William Sherwin, Sr., was granted a patent in 1676 for a “new way of printing broad calicoe”. His print works was at West Ham. See *Catalogue of A Loan Exhibition* (see footnote 9), p. 7.
16. *English Printed Textiles* (London: Victoria and Albert Museum, 1960), Pl. 5.
17. There is a quilt at Colonial Williamsburg in which the boy motifs are part of the applied design.
18. This was No. 253 in the 1960 “Loan Exhibition of English Chintz” (see footnote 1), and was lent by the Museum of Fine Arts, Boston.
19. I am grateful to Mrs. Barbara J. Morris for providing me with this information.

HALF A CENTURY OF COSTUME

An attractive group of women's costume has recently been given to the Museum by Mrs. B. W. Horan. It contains three robes and three gowns. The earliest dates from the 1780's and the latest the 1830's. Each has notable fashion features of its period, and all were probably worn in England.

The earliest is a woman's open robe or overdress made of wood-block printed linen in a sprig pattern, undoubtedly of English manufacture (Acc. No. 959.243.1). The closed bodice has a low round neckline intended to be filled in by a filmy scarf or fichu. A characteristic of the 1780's is its gored and deeply pointed back. The straight, half length sleeves, which are shaped to the bend of the elbow, would have been worn finished with a pair of tacked-in or tied-in sleeve ruffles. The ankle length skirt is gathered around the waist to the bodice. It falls open in front and would reveal a patterned or quilted petticoat; its fullness would spread out over a small hoop or layers of under-petticoats. This, in contemporary terms was known as a "demi-dress" or, in the modern sense, informal.¹ Clothing such as this is interesting as an example of everyday attire for a woman of moderate means, and is a kind more rarely preserved for posterity than the elaborate brocaded dress worn at court, or at some special function.

The next two dresses in the group are a gown and a robe of 1795-1800. Although they are the avant-garde of the classical style which appeared in the first years of the new century, they yet retain certain features of the eighteenth century. The gown is of white cotton muslin and was known then as a "chemise dress" (Acc. No. 959.243.2, Plate XIX). It falls at the back in an unbroken line from shoulder to hem and flows out like a simplified version of the eighteenth century sack-back. The sash, emerging from two side-slits, is visible only in front. The sleeves are long and narrow—a new feature—and the plain round neckline is held in place by a drawstring. In a reference I am now unable to locate, a contemporary writer considered the chemise style a

PLATE XIX

*White muslin chemise dress,
1795–1800. Gift of
Mrs. B. W. Horan.*



horror, and thought that it looked like a petticoat tied on around the neck instead of around the waist, with the pocket slits serving as arm-holes.

The robe is a coat-like overdress probably of 1799 (Acc. No. 959.243.6, Plate XX). It is made of a transparent cream-coloured muslin embroidered all over with tiny sprigs and meanders in flat silver-gilt thread. The high waistline is evident only by the gathering at the centre back, and is held in place by inside-ties around the waist. The open front falls straight from the shoulders and is cut in one piece with an ingenious inward-rolling collar. This collar was probably designed to cover the back of a neckerchief or puffed fichu, and in some respects is similar to the “rise and fall” collars, which had just come in on men’s coats and waistcoats, at about that time. The short puffed sleeves were also a new fashion—really a revived fashion—and were very suitable for such lightweight materials. This type of robe was worn over a plain, high waisted gown which, being visible beneath, would have enhanced the silver-gilt embroidery. The fullness at the back, being well above the natural waistline, required an extra, but invisible support. This was known by the delicate name of a “false rump”. The coat-like robe was probably a residual outcome of the earlier open robe; but it was fashioned to the prevailing taste of adapting men’s attire to the feminine wardrobe.

PLATE XX

*Cream muslin coat-dress,
embroidered with flat silver gilt
thread, c. 1799. Gift of
Mrs. B. W. Horan.*



PLATE XXI

*Yellow silk dress, about 1805. Gift of
Mrs. B. W. Horan.*



A charming example of the classical period in costume is a bright yellow silk gown of about 1805 (Acc. No. 959.243.3, Plate XXI). It has all the characteristics of the time. It stresses the long-limbed statuesque look by its narrow silhouette, very high waist and long narrow sleeves. The matching satin bolero or sleeveless spencer, decorated with a horizontal border of embroidered blue and bronze laurel leaves, is very short and accentuates the vertical lines of the ankle-length skirt.

From this classical period also comes a white cotton day gown of corded leno of about 1818 (Acc. No. 959.243.5). It is strikingly plain. The lowered waistline and the slight gathering at the top of the sleeves indicate a less severe trend. The skirt, though quite straight and narrow in front has a double box pleat at the centre back, constructed in a way similar to some eighteenth-century pleats. It has a little round flat collar and long sleeves, and its only trimming is a row of cotton buttons down the centre front opening. Such a gown might easily have occupied the same place in a woman's wardrobe as the present-day tailor-made costume.

As the 1820's advanced, the line of the feminine silhouette grew more rounded and full. The breadth of the shoulder line vied with the expanding base of the skirt, diminishing the apparent size of the waistline. To achieve this, the upper sleeves swelled to enormous balloon or leg-of-mutton shapes, and the addition of flounced and padded hems widened the increasing fullness of the skirts. Trimmings, at first modest, became exceedingly elaborate. This fullblown fashion reached its zenith about 1835, when, accentuated by huge and much-decorated headgear, the female form had a distinctly top-heavy appearance. A house-gown or peignoir of about 1834 represents this period (Acc. No. 959.243.4). It is made of printed cotton and its delicate fern-like pattern helps to relieve the massiveness of the garment. The robe itself flows out all round, and is gathered to a yoke which is partially hidden by a wide, flat collar. Its sleeves are exceedingly wide at the top and taper toward the wrists, their characteristic shape maintained by means of interlinings. The waist is defined only at the back, as in the coat-dress of 1799, while the loose hanging front produces a formidable tent-like appearance. Though the figure was completely concealed by this peignoir, the form could not possibly have been overlooked. The mental attitude of those times is expressed in this curious combination of modesty and exhibitionism. A garment such as this, meant only to be worn at home, helps to complete the picture of a woman's wardrobe. Like all the costumes in this recent gift, it also is an informative primary source of design for the student of costume.

NOTE

1. Informal wear at that time refers to what we today would call casual wear.

THE CLOTH TRADE AND THE INDIANS OF THE NORTHEAST DURING THE SEVENTEENTH AND EIGHTEENTH CENTURIES

It is a commonplace in the history of culture contact in North America that vast quantities of European goods passed into the hands of the Indians. The transfer began in the sixteenth century when beads and similarly gaudy items were given to the natives by explorers in order to impress them with the attractiveness of the good things they had in store—if only the Indians would be sensible enough to be friendly. This early trickle of trade grew steadily with the increase of contacts, until it finally replaced virtually all forms of native production. Earthenware cooking vessels could not compete with pots and kettles made of metal; stone axes could not compete with those of iron or steel; bows and arrows were obviously no match for muskets and guns. Even in the realm of less useful commodities, it was plain that the European articles were often more to be desired than the native-made; glass beads presented a wider range of colour and shapes than those of bone or shell had ever done and, besides, were much cheaper to obtain.

For the most part, these substitutions were dictated by circumstance, in that there could be no question as to the superiority of most of the new commodities over the indigenous. In this sense, the natives had little or no choice as to what they should accept; they took what was offered. There were, however, a few areas in which the Indians could exercise some choice, and one of these had to do with woollen goods. It is proposed to demonstrate that far from stoically accepting anything and everything in the way of cloth which was offered to them, the Indians of the Northeast, at least, received only those kinds which they found agreeable, and even went so far as to demand some which had to be made specially for them.

This ability of Indian society of the time indicates both a persistence of native aesthetic preferences, and a sufficient solidarity to enforce its wishes upon an alien supplier. That such native preferences persisted until almost the end of the eighteenth century, at the very least, in the face of an ever-increasing tide of alien influences, suggests a native social vitality not generally attributed to these people. It is the purpose of this paper to outline briefly some of the historical evidence for this situation. No claim is made to completeness, and, at this stage, the conclusions must be tentative until more extensive research has been done.

The cloth trade with the Indians of the Northeast consisted in the trucking of duffels, half-thicks, strouds, kerseys, broadcloths and a variety of other materials whose names are now mostly unfamiliar to us. They were at first all woollen goods, and as is well known the woollens of English origin dominated the world market for two centuries or more. Most of the woollens involved in the Indian trade were consequently of English production and manufacture, though a few were made in the Netherlands and fewer still in France. For these reasons, most of those used by the Swedes, the Dutch and the French were ultimately English in origin, had to be bought in England, and consequently had to be sold at higher prices to the Indians than the English themselves needed to retail them, although they were of much the same quality. The aborigines used such materials as replacements for garments of skin, for the making of jackets, leggings and caps, and as robes and blankets.

For the purposes of this paper, the cloth trade may be divided into two periods. The first period covers the years when woollens were used sparingly as gifts to encourage the Indians to accept the Europeans on friendly terms, and later, as one of the more desirable commodities to be obtained in return for beaver skins. There was at the beginning no suggestion that the Indians might have their own preferences as to the kinds of cloth they should have. A few random citations from the literature of the early period will illuminate the nature of such transactions.

Father Andrew White,¹ in his *An Account of the Colony of the Lord Baron of Baltamore*, mentions that the natives there “are possessed of a wonderful desire of civilization and of the dress of Europeans and they would have long since used their clothing had not the avarice of the traders prevented it, who did not exchange cloth except for beaver. . . .” Again, John Smith,² in writing of clothing, observed that “course cloth” was used in trade with the natives in Virginia about 1620; and George Alsop,³ in his *A Character of the Province of Maryland*, explained how the local Indians (Susquehannocks) “killed the several beasts they met withal in the woods, and the women are pack horses to fetch it upon their back flaying and dressing the hides . . . to make them fit for trading, which are brought down to the English at several seasons of the year, to

trade and dispose of them for garments, powder and lead, boats, small looking glasses, knives and razors.”

On the Delaware, two or three decades later, the Swedes found the cloth trade important. Amandus Johnson,⁴ the great historian of the Swedish enterprise, has written as follows:

“He [Governor Prinz] sent messages to the Indians requesting them to bring their skins to the trading station on the Schuylkill and gave them presents and assurances of friendship and goodwill. As a result, the Indian trade was very lively in May [1643]; axes, knives, corals, sewant and cloth being given in exchange for large quantities of beaver skins and . . . more than three hundred skins were bought on the Schuylkill, before the ‘Swan’ returned to Sweden”.

A century earlier, Verrazano, perhaps the first explorer to carry cloth to the north Atlantic coast, said the people he met there did not value his “silk and gold stuffs or other kinds of cloth”.⁵ In 1534–35, Cartier could do no more than place a “woollen girdle on a branch” (for the Beothuk Indians),⁶ hoping no doubt that this little offering would induce them to yearn for more of the same. The next year, he gave a chieftain at Hochelaga “a cloak of Paris red, which cloak was set with yellow and white buttons of tin and small bells.”⁸ Such gifts continued for many years, first as unofficial, and later as official presents. Cloth was also employed as payment to individual Indians for land purchases,⁹ and even as bribes to the natives to destroy their own kinfolk. The best examples of such bribes are those offered to the neighbourhood Indians by the English to bring in the chief, King Philip, alive, every warrior who did so to receive “40 trucking cloth coats”; if a man brought a head, he was to receive 20, and he who brought in a subject of Philip, 2 coats.¹⁰ The roster would not be complete if one did not mention the formal treaty presents which have included cloth in its many forms and often in tremendous quantities, and which are particularly conspicuous in English records. In brief, it would not be far wrong to say that textiles have been an important item in trade, diplomacy, bribery and land purchase throughout the period of colonization in the Northeast.

It might not be amiss to mention here that, contrary to the custom of inhibiting its use in early Maryland as cited by Father White, deliberate efforts were made from time to time to increase the consumption of textiles by the Indians. Two examples will suffice. When the Four Kings of Canada visited Queen Anne’s court in 1710, one gentleman recorded that he heard “that the Corporation of L[ondon]” was “sending an envoy to them to perswade `em [i.e. the “kings”] to weare clothes and bring coats and breeches in fashion among their subjects; this will mend trade and help of[f] the woollen manufacture, but the grandees of York I feare will get the start and recommend their thinn stuffs for

summer matchcoats . . .”¹¹ Although the comment may have been made half in jest, there can be no doubt that it sums up a common sentiment, and if further proof is necessary, it may be found in a list of presents to be brought together for a meeting to be held with the Indians near St. Augustine in Florida in 1768; it included “3 Dozn Women’s Shifts which are not commonly worn by the Squas, but this Article is intended to introduce the Custom among them & therby increase their Demands on the Traders.”¹² The three dozen cost, incidentally, nine pounds sterling.

Under the pressures of the fur trade on the one hand, and of the textile producers on the other, the barter in cloth constantly increased. As has already been seen, the first goods were usually referred to simply as “coarse cloth” and this may be taken to mean, presumably, such materials as druggets, kerseys, half-thicks, friezes, and linsey-woolseys. The author of *A Description of the Province of New Albion* recommended that “For trade with the Indians” one should “buy Dutch or Welch rugged Cloth, seven quarters broad, a violet blew or red . . .”¹³ But as manufacturing methods advanced, and as commerce widened during the two-and-one-half centuries with which this paper is concerned, the range of goods widened considerably; beginning early in the eighteenth century, one finds such materials listed as calicoes, romals, and calimancoes. These were mostly of Asiatic origin but were already being produced in Western Europe, and were eagerly sought by the American Indians. They did not, at any time, replace the older types in popularity. Unfortunately, very few examples of any of these materials exist today, although a small number of archaeological specimens of the woollens have been found in excavations in New York State.

There appears to be no evidence to refute the assumption that in the early decades of the trade, the Indians would accept almost any kind, colour or description of cloth that was offered to them. If so, one should not expect any specialization in manufacture at that time. It was only after the aborigines had acquired some experience with goods, and had learned to distinguish one kind from another, and to appreciate the special properties of each that they could begin to bring their preferences to bear upon the traders, and these in turn upon the manufacturers. Once they voiced their feelings with regard to materials, they added their opinions regarding quality and colour. When this stage was reached, the second phase of the cloth trade may be said to begin.

It would be difficult to pinpoint the date at which the first textiles were made specifically to please the Indians; but certainly as early as 1646, Trotzig, the agent for the Swedish company trading on the Delaware at that time, “was instructed [by] the Chancellor to order ‘150 pieces of broad frieze’ to be made at Kampen [a town on the Yssel near its mouth in the Zuyder Zee] for the Indian trade . . .”¹⁴ The first hint

that the French may have been doing something similar has come from the Parkman Papers where a tariff for the traffic with the Indians, dated 1656, mentions “une couverture de Rouen” and “une couverture à l’Iroquoise”.¹⁵ Very late in the same century, Robert Livingston, of Livingston Manor on the Hudson River in New York, made a visit to England, during the course of which he says he went “to Blackwell hall to see duffells and stroudwaters, which are very dear”; the next day he bought 30 pieces of duffel from Mr. Rasin.¹⁶ Undoubtedly, these goods were for the Iroquois, and it is obvious that Livingston felt the matter of getting the right sort important enough to justify his visiting the sales-room himself. If corroboration of Iroquois taste at this time were needed, it could be found in a document in the Colonial Office Papers, dated 1694, entitled “A List of goods proper to be presented to the Five Nations of the Mohaques Oneder Onnendager Cayouges & Senekies within the River Indians at Albany”. It cites 10 pieces of blue and 2 pieces of red duffel, 6 pieces of striped blankets, 6 half pieces of red Stroudwater Cloth, and 24 coats of “blew Cloath which cost in England about 9 £ a peece, the said Coats to belaced with Martin’s lace and brass buttons finely set forth”.¹⁷

Britain was careful at this time to curry favour with the Iroquois, and one can be sure the textiles, and especially the coats, were chosen with an eye to native preferences; and the colour blue seems to have been a prime favourite at the moment.

New York, Boston, Philadelphia, and Quebec were the principal entrepôts for the reception of European goods during the Colonial period. It happens that the records of the trade in Philadelphia have been excellently preserved, and are, moreover, exceedingly ample and detailed in nature. For this reason, our knowledge of the Indian trade which centred in that city is greater than that pertaining to any of the others, although further research might correct the balance. We have principally to thank James Logan for this state of affairs. Logan was the Quaker scholar, philanthropist and merchant who built up a large and profitable business and conducted it for several decades; his voluminous business records are extant, and easily accessible in the Historical Society of Pennsylvania. They illuminate in more detail the factors at work in the Indian trade than any others that the present writer knows of; not only the prices, but where the goods should be obtained, how they should be packed, and the requirements of the Indians with regard to them are fully set forth. A few quotations from them will serve to illustrate the point.

In a letter to Edward Hackett in England, Logan wrote in 1714: “To gett Goods from Eng^{ld} and pay for them is a Traders chief Aim & business here, but for the latter our Country has as few advantages as any” and he goes on to say that “The principal Conveniency to me in

this would be to have the Woolens that are used in the Indian Trade directly from Bristol . . . These Woolens may be so far out of thy way of business as not to be fully known to thee by our names for them”,—rather good evidence of the special requirements of the trade. “They are,” he continues, “1st Strowd water a cloth about 4^d broad about 4/ p y^d blue or red in purchasing wth a regard must be had not only to the Cloth and Colour but also to the list about wh^{ch} the Indians are Curious [i.e. exacting]. This is of the common breadth viz. about 3 fingers with a Stripe or two of white generally. Sometimes in black in y^e blue pcs. and always black in y^e red. 2ndly. Duffels of near y^e same breadth wthout any List for 20^d to 2 sh or 2/2 (but that’s too high) of the same Colours with the other. 3rdly Striped Blankets that are white like other Blankets only tow^{ds} the ends they have generally four broad Stripes as each 2 red and 2 blue or black near—they are full 2 y^{ds} long or better and above 6/4^d wide some near 7/4 they are sold by y^e piece containing 15 Blankets for about 3 lbs.10/ Besides these there may be occasion for some others wth are well known & I need not now name them or if these others Should be as commonly known there, with the sorts that are proper for a Trade so far out of y^e way, I hope I should be excersided not withstanding for being so particular . . .”¹⁸ The next day Logan wrote to Col. Lurting asking him to procure him some strouds which must be “good wth right Lists for the Trade . . .” and “two of them blew and one red of good Colours”.¹⁹ About a month later he despatched a letter to his London agent John Askew in which he stated that “Duffels strowds and Blankets must be had or we can have no Skins”,²⁰ the significance of which is that (1) the fur trade depended on an acceptable exchange of goods and (2) that only certain types of goods were acceptable to the Indians in the hinterland. The need for Indian goods continued to be urgent, for Logan wrote Askew in the 7th and 8th months of 1714 saying that he “extremely wanted Indian goods” and “I request thee not to fail to lett me have Indian Goods enough, at least 15 half pieces of Stroud & as many whole Duffels with 10 pcs. Blankets”.²¹

The next year the Indians appear to have demanded some slight differences in their blankets for in a letter to Askew, Logan explains how he had taken care to “gett white lists stitched on to those Cloths bought of thy Cousin in ffrench Street . . .” and further on explains that “the true list for them is a narrow Stripe of white just wthin the large black list”.²² The Indians must be satisfied if business was to continue. Furthermore, Indians’ tastes changed, and the traders must keep pace with that change. “Our Indians are now becomes so Nice that nothing but ye best of Goods will content them I have therefore thought in relation to Strowds, of another matter, viz. of giving directions to y^e maker. I have therefore wrote to D. Flexney, about it, informing him

what sorts are required . . . those 16 thou Sent up Capt. Annis prove very ordinary, the Cloths being as I think Coarse of themselves & ill managed by y^e Dyer, The Reds were ill coloured & many of them torn . . .”²³

There can be no doubt that James Logan was an excellent merchant—shrewd, hard-bargaining and keenly aware of the needs of his clients. He was sensitive to changes in taste and insisted upon his agents in England procuring for him the types of merchandise he knew would sell best at the moment, and at the lowest possible price (and at the highest profit to himself). The cloths which he received from time to time were often disappointing, and he found it necessary constantly to remind his buyers of the urgency of sending him precisely the right kind of textiles. Bad goods will not sell. “When y^e Dark coloured (cloths) will sell I know not they are one of the Dullest Commodities I have offered them at 2^l10 but cannot get it, if they sell not this Winter they will not till next . . .” He goes on to say in this same letter that “Our Correspondents in Lond. Seldom hitting exactly on y^e Sorts of Cloths w^{ch} we call Strowdwaters that best suit our Trade it might be better I believe if y^e Makers had directions from ourselves. Therefore, if it suite with thee to furnish them they should be as follows, For fineness much about the same wth those thou sent me, not stiff yet close enough Soft & well covered, of full breadth wthin y^e Lists, and from 22 to 24 Yards Long for colours half of blew and half red the blew to be a lively Mazarine or if some but not many had a cast of y^e Violet they might doe better for variety & that I suppose is a cheaper Dye, but there might be none light the Red should be y^e best that can be afforded as near as they can be brought to that in grain. The Lists of both must be as black as may be & not so course as Some as made wth an over Selvidge about 2 small fingers breadth or one Inch but in the greatest part of ye blew, there must be left just wthin y^e List a Stripe of white near half an inch in breadth, in w^{ch} ye Indians are very curious.”²⁴ One would have thought that these instructions would be explicit enough, but apparently they were not, for, writing to Askew later in the year, Logan once again drew attention to the need for adhering to his advice. In this letter, which includes the exhortation, “Pray endeavour to get what good of every Sort & at ye very best hand”, he says that “wthout y^e choicest of Goods I can doe nothing. In y^e Strowds principally y^e fashion as well as fineness is to be regarded of w^{ch} I was particular to D Flexney but upon further advice must now be more so. The Cloths themselves must be fine well drap & from 23 to 24 y^{ls} long of y^e Colours good, y^e list of y^e blew about an Inch & ½ broad all black or blackish, & even, those of ye red about an Inch & as black as may be, near half an Inch wthin y^e list in y^e blew an even stripe of white about half an Inch in breadth but if some could be had wth two handsome white stripes & somewhat narrower it would doe better & be y^e more engaging for Variety.”²⁵

Many more examples could be given from the accounts of early merchants to illustrate the wishes and preferences of the native buyers of cloth in the Northeast up to the middle of the eighteenth century. They bear out rather strongly the fact that certain kinds of goods, and only certain kinds, were acceptable to the Indians. While it is true that the beaver trade was still a potent factor in colonial trade, and that cloth still played a part in it, it is also true that beaver had lost its paramountcy in the Northeast, and that cloth was becoming an increasingly important commodity in its own right. We can witness the trends of the times only in the mirror provided by the accounts of traders and their letter-books, it is true, but it is plain enough from them that the Indians had clear notions of what they wanted in the way of cloth goods and that, as a buying force, they were sufficiently strong to make their desires heeded. This in turn shows a well formed body of opinion regarding preferences. Such a body of opinion must in the nature of things have developed since the beginning of the contact period. It may well have had its roots in already existing concepts with regard to style and design preferences, but it seems to have had a flourishing development of its own. This is all the more interesting for the anthropologist when it is remembered that the societies in question are generally considered to have been fighting a losing battle for survival at the very time that the norms of preference with regard to cloth above mentioned were being established. In other words, although the native society was in many respects increasingly disorganized, the members continued to exist as communities with a common cultural tradition, and apparently from this tradition they wove a new framework of preferences to guide them in choosing the kinds of cloth goods they should use. Much more research needs to be done, however, before the mechanism can be understood.²⁵

NOTES

1. Andrew White, *An Account of the Colony of the Lord Baron of Baltimore, 1633* in C. C. Hall (ed.), *Narratives of Early Maryland, 1635-1644* (New York, 1910), p. 23.
2. John Smith, *New England's Trials* in Peter Force, *Tracts and other papers relating principally to the origin, settlement and progress of the colonies in North America* (4 vols.; Washington, 1836-46), Vol. I, No. 2, p. 20.
3. George Alsop, *A Character of the Province of Maryland, 1666* (Maryland Historical Society Fund Publication No. 15, 1880), p. 80.
4. Amandus Johnson, *The Swedish Settlements on the Delaware* (Philadelphia, 1911), I, 317.

5. John de Verrazano, *The Voyages of John de Verrazano along the coast of North America* (New York Historical Society Collections, 2nd Ser., Vol. I, Part II, 1841), p. 47.
6. H. P. Biggar (ed.), *The Voyages of Jacques Cartier* (Publications of the Public Archives of Canada, No. 11 [Ottawa, 1924]), p. 41.
7. *Loc. cit.*
8. *Ibid.*, p. 257.
9. See Leon de Valinger, "Indian Land Sales in Delaware, Part II", *Archaeological Society of Delaware Bulletin*, Vol. 3, No. 4, 1941, pp. 26, 27, 29; Thaddeus M. Szetala, *History of Chicopee* (Chicopee, Mass., n.d.), pp. 7–8; *Additional Memoir of the Moheagans, and of Uncas, their ancient sachem* (Massachusetts Historical Society Collections, 1st Ser. Vol. IX, 1804), p. 85.
10. Elisha R. Potter, Jr., *The Early History of Narragansett* (Rhode Island Historical Society Collections, Vol. 3, 1835).
11. Richmond P. Bond, *Queen Anne's American Kings* (Oxford, 1952), p. 104.
12. Public Record Office, Great Britain, Colonial Office Papers, C.O. 5/540/49. "State of Indian Presents wanting to Compleat an Assortment for a Meeting proposed to be held with the Indians when they give Satisfaction for the Murder committed near St. Mary's River". p. 104.
13. B. Plantagenet, *A Description of the Province of New Albion* in Peter Force, *Tracts*, Vol. II, No. 7, p. 22 (see footnote 2).
14. Johnson, *op. cit.*, I, 258.
15. Massachusetts Historical Society, Boston, Francis Parkman MSS, Vol. 1, "Acadia and Abenakis", p. 167.
16. Roosevelt Library, Hyde Park, N.Y., Livingston-Redmond Papers, IA, Box 3, 1694–1695. "Journal kept by Robert Livingston during his voyage to England, December 6, 1694–1695". Trans. A. J. F. van Laer. Typewritten.
17. Public Record Office, Great Britain, Colonial Office Papers, C.O. 5, vol. 1114, pp. 201–202.
18. Historical Society of Pennsylvania, Philadelphia, Logan's Parchment Letter Book, 1712–1715. "Edward Hackett . . . Philadelphia 28 5 mo. 1714". Kind permission of the Historical Society of Pennsylvania to use data from the Logan papers is gratefully acknowledged.
19. *Ibid.*, "To Coll Lurting Philad^{ia} 29th 5 mo 1714".
20. *Ibid.*, "To Jn^o Askew Philad^{ia} 19th 6 mo. 1714".
21. *Ibid.*, "Jas. Logan Philad^{ia} 4th 8 mo. 1714".
22. *Ibid.*, "To Jn^o Askew Philad^{ia} 19th 3 mo. 1715".
23. *Ibid.*, "To D. flexny".
24. *Ibid.*, "Logan to Askew Philad^{ia} 23rd 1715".
25. The research for this paper was done under a John Simon Guggenheim Memorial Fellowship. The paper was read in Mexico City at the December, 1959 meetings of the American Anthropological Society.

NOTES ON SNOWSHOES AMONG THE MONTAGNAIS-NASKAPI¹

Some method of travel on snow is vital if man is to exist as a hunter in the sub-arctic. This was accomplished in the New World by the adoption of snowshoes, in the Old World by skis. It is not the purpose of this paper to contest the idea of a single origin of snowshoes and skis, as advanced by Davidson.² Nevertheless, a word of caution must be entered here. From meagre evidence it can be suggested that the frame snowshoe has been independently developed in several areas of the world,³ and that the area of the Great Lakes may be such a centre of development.⁴ In this paper, interest is centred on the various types of snowshoes employed by the Montagnais-Naskapi of the Labrador Peninsula, their history, distribution, seasonal use, and use according to sex.

The Montagnais-Naskapi subsist by hunting game animals, such as caribou, bear and beaver, within the confines of the taiga of the Labrador Peninsula, where some areas have as much as sixty to one hundred and twenty inches of snowfall annually.⁵ For winter travel these Indians have snowshoes of various kinds. Delimiting distinct types is, in certain instances, difficult, since there exist slight variations from band to band. Specimens from opposite extremities of the area under investigation might be thought to represent distinct types, whereas in reality they may simply represent extremes in a continuum. This is the case with the "swallow-tail" snowshoe. Another problem is involved in gathering data on snowshoe types. The names as given in the literature on the area vary in different parts of the Labrador Peninsula. Where such names are given but descriptions are lacking, it is impossible to identify the exact types. Stearns, for instance, who wintered near the mouth of the Eskimo River (St. Augustine Band territory), reports that "beaver", "otter", "porcupine", and "bobtailed" snowshoes were used perhaps more fre-

quently than any other type in this area.⁶ No precise description is given of these forms, and it is impossible to state exactly what types of snowshoe he is referring to.

Conceivably, one might employ any one of a variety of criteria in order to establish a typology of snowshoes.⁷ Generally, the outline of the frame is used, and such will be the case in this paper. On the basis of frame outline five distinct types are recognized. These are as follows: (1) "bear-paw", (2) "swallow-tail", (3) "beaver-tail", (4) "elbow", and (5) "pointed". There is an additional form of snowshoe which will be noted here only in passing. This is the solid wooden snowshoe. It appears to be nearly, if not in fact universal among the Montagnais-Naskapi, but little detailed information exists regarding this form.

Among the Montagnais-Naskapi, the frame for the snowshoe is usually made of birch, either one or two pieces being used for the outside frame. There are either one or two cross-bars, occasionally three. The lacing is cut from caribou hide as a rule,⁸ and secured in the toe and heel sections to a selvage thong, while in the centre section the lacings are wrapped about the frame itself. Men construct the frames; women do the lacing.

The bear-paw snowshoe, called *mahkoto·sa·m* in the Mistassini dialect, is the simplest of all snowshoe types employed by the Montagnais-Naskapi, and could be made quickly whenever the need arose. It is a type found in use by a number of peoples both in the New and Old Worlds. It is approximately elliptical in outline with a single cross-bar located forward of centre (Plate XXII), or, in one case reported, directly at the centre.¹⁰ This type of snowshoe is widespread among the Montagnais-Naskapi, being found in use by the following bands: Ungava,¹¹ Mistassini,¹² Davis Inlet,¹³ Rupert's House,¹⁴ and Natashquan.¹⁵ The distribution is such that it can be surmised that all, or most of the bands were familiar with, and on occasion employed, it.

The bear-paw snowshoe appears to be a very early type. Mistassini informants contend that it is an old style, preceding the beaver-tail and larger than the swallow-tail. They are said to have been used when the snow first came but could be used all winter. Skinner reports that at Rupert's House the bear-paw is used for teaching children to snowshoe.¹⁶ At Mistassini they are apparently reserved for children between the ages of five and seven. After that age, children want "real" snowshoes.

The swallow-tail snowshoe, referred to as *ose·to·sa·m* in the Mistassini dialect, is a second type employed by the Montagnais-Naskapi. It shows the greatest variation in style of any found in the Labrador Peninsula. Basically, the snowshoe is oval in outline with a tail at the heel composed of the two ends of the frame (Plate XXIII).¹⁷ Although this description holds in general, there is a tendency for the outline to

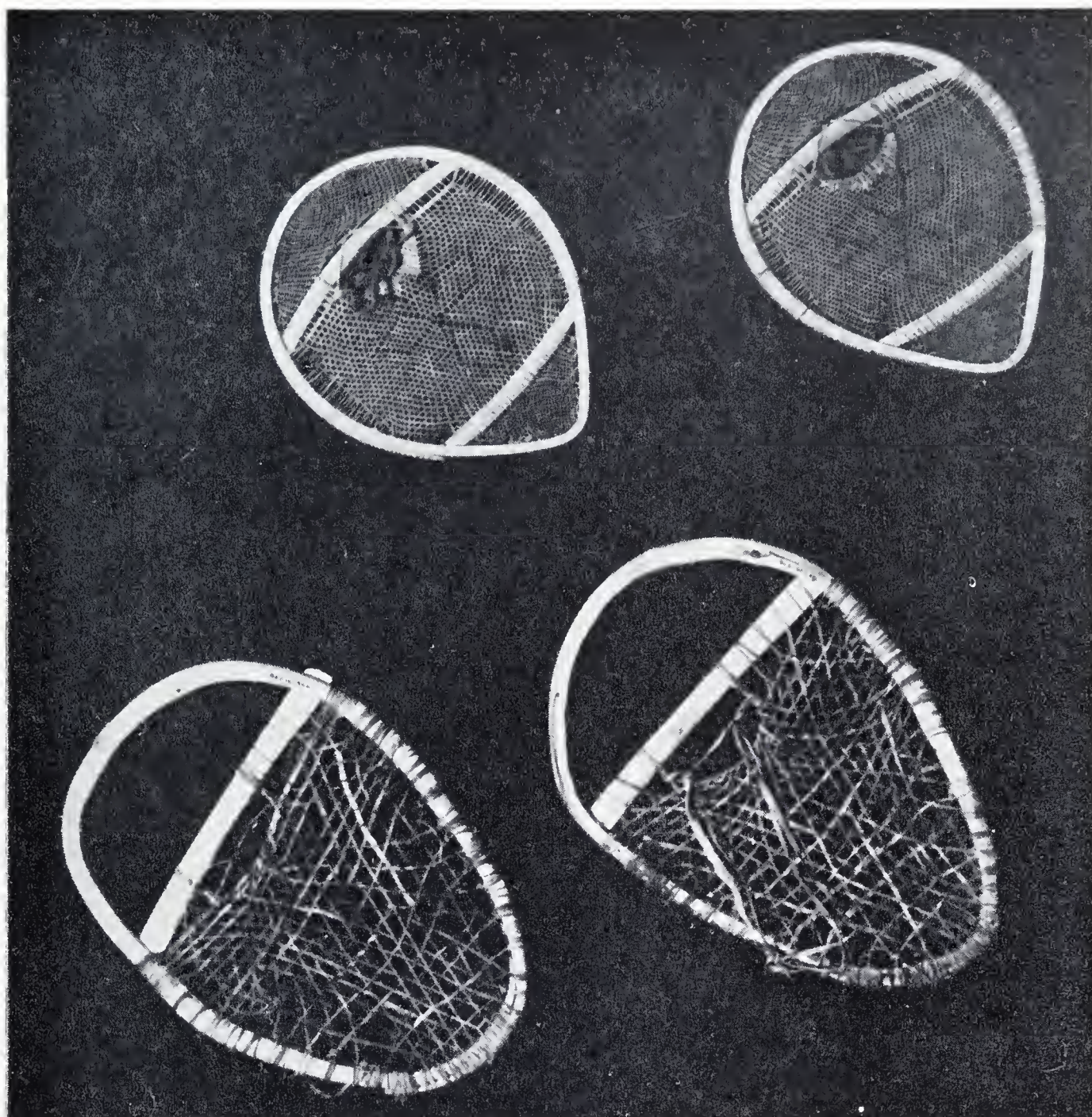


PLATE XXII *Elbow snowshoes (top).*
Bear-paw snowshoes (bottom).

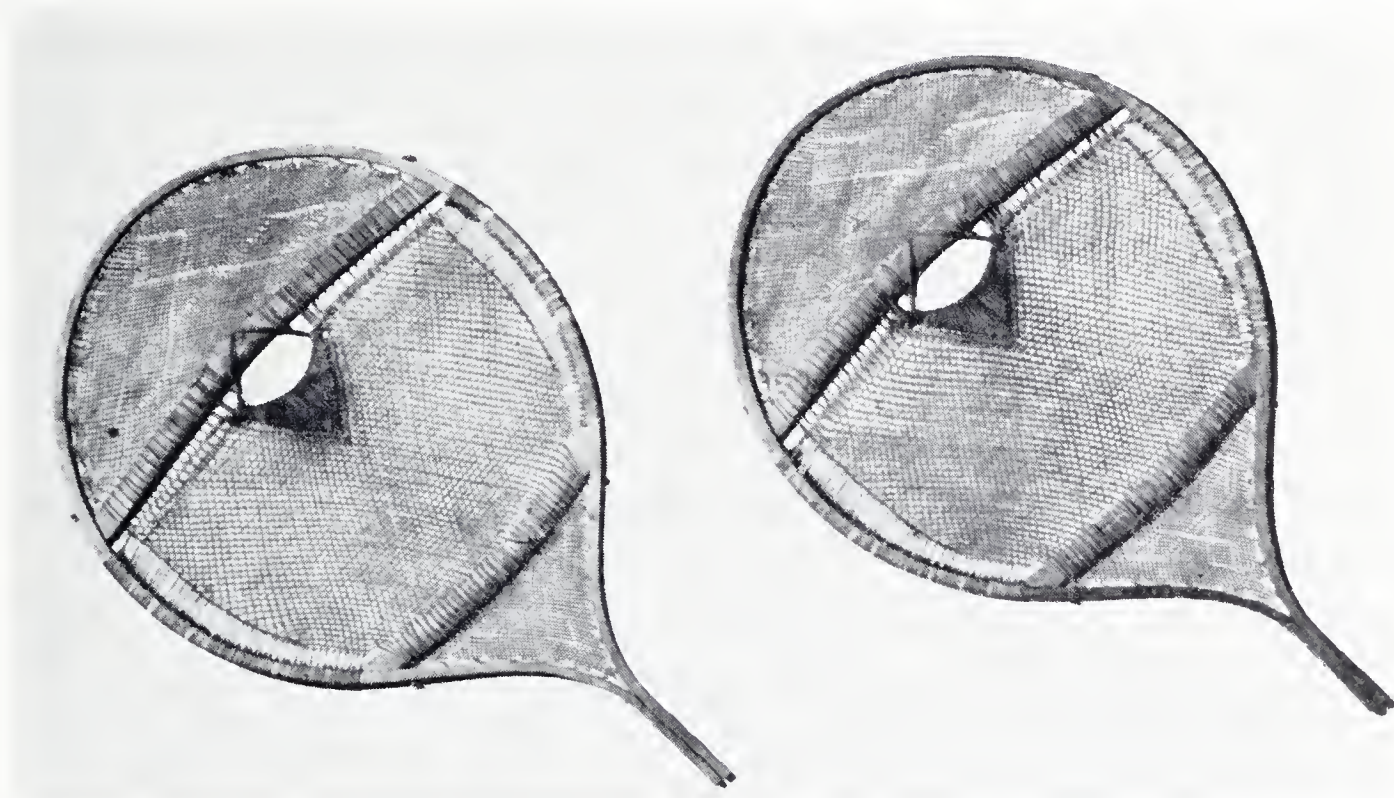


PLATE XXIII *Swallow-tail snowshoes.*

become narrower as one proceeds westward across the Peninsula and into neighbouring groups beyond. A second variation, occurring in the southwestern part of the area, consists of a snowshoe which is straight across the toe rather than rounded.¹⁸

The swallow-tail snowshoe has a wide distribution within the Labrador Peninsula, being found among the following bands: Ungava,¹⁹ Mistassini,²⁰ Lake St. John,²¹ Escoumins,²² and Northwest River.²³ The square-toed variety has been reported only for the Mistassini²⁴ and Waswanipi Bands.²⁵ It is apparently not present among the Ungava Band,²⁶ or the Davis Inlet and Northwest River Bands.²⁷

In the Mistassini Band, and presumably elsewhere, the swallow-tail snowshoe is worn by both men and women. The men use swallow-tails during November and December and again in March and April when the snow is heavy and granular. During mid-winter they are employed by the men only on well packed trails. Women, on the other hand, wear them throughout the winter.

Swallow-tail snowshoes at Mistassini range in size from 63.5 to 81.4 cm. in length and between 45.7 and 55.9 cm. in width. A specimen from Escoumins measures 86.4 by 55.2 cm.²⁸ Burgesse²⁹ gives the following measurements for a pair from Lake St. John: 86.2 by 62.2 cm., slightly larger than those in use by the Mistassini.

The beaver-tail snowshoe, referred to as *otipita-wasam* in the Mistassini dialect, is another type found among the Montagnais-Naskapi (Plate XXIV).³⁰ These are the most highly prized snowshoes among these people, and as far as can be ascertained this type is confined strictly to the Montagnais-Naskapi and does not occur anywhere else in the world. In outline it is roughly oval with a rounded tail at the heel filled with lacing. The shape appears to be relatively the same throughout the area of its distribution. There is, however, one variation found at Davis Inlet.³¹ Here, besides the standard form, there is a rather elongated beaver-tail worn by the women. Beaver-tail snowshoes are among the finest examples of native craft and artistic expression found among the Montagnais-Naskapi. Besides being finely made, a design or designs are often worked into the lacings in the toe and heel sections, and sometimes in the centre section. These designs are geometrical, generally in the form of diamonds arranged in lines. The design is produced by enlarging a series of holes in the mesh in the appropriate sequence. Other types of snowshoes occasionally have similar designs (Plate XXIII).

Beaver-tail snowshoes, on the basis of the available data, are not as widespread within the Labrador Peninsula as the preceding two types. According to Burgesse, they are most commonly encountered among the northern bands. Among the southern bands they are infrequently employed.³² This type has been reported only from the following bands:

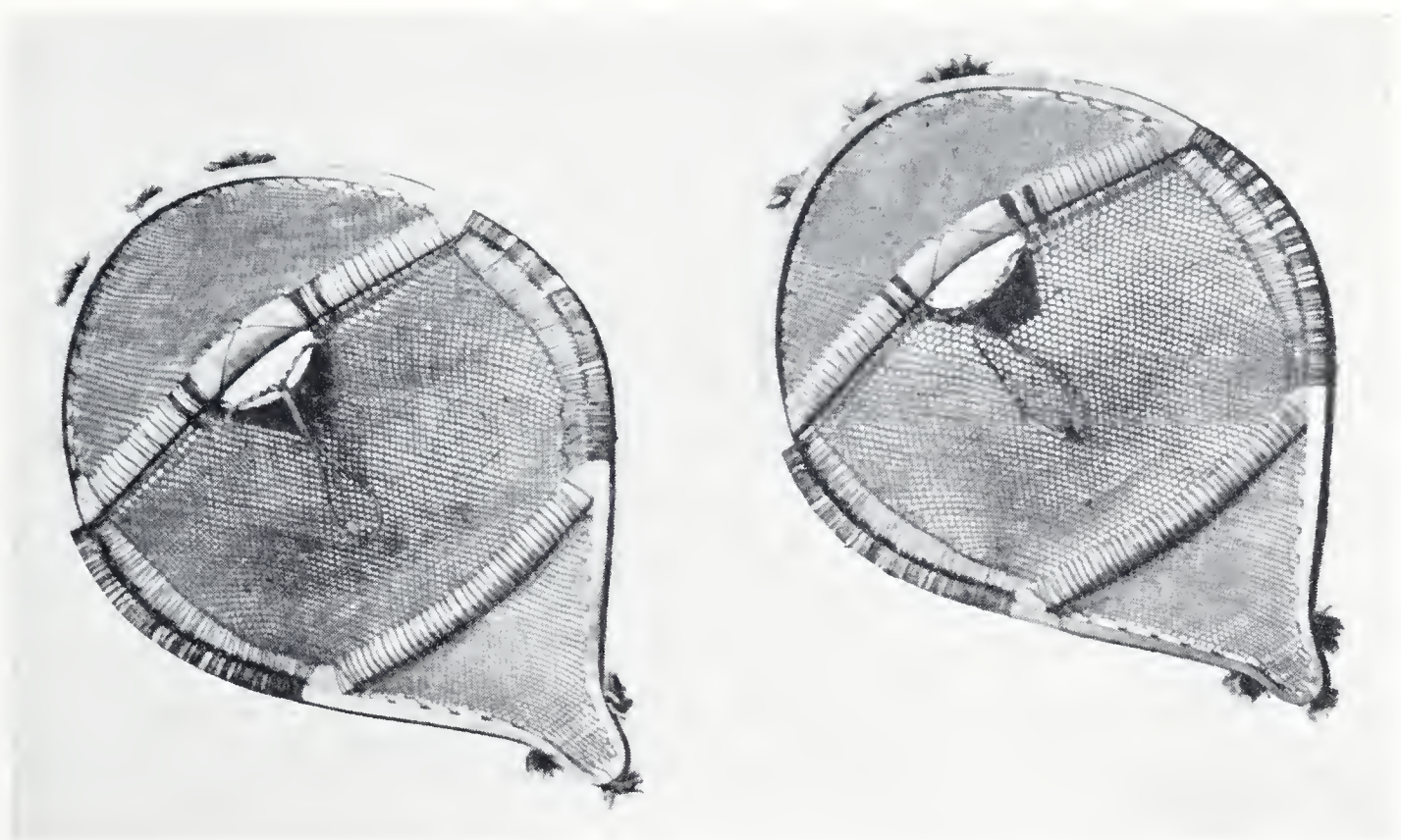


PLATE XXIV

Beaver-tail snowshoes.

Ungava,³³ Mistassini,³⁴ Northwest River,³⁵ and Davis Inlet.³⁶

Among the Mistassini, it is worn principally by men, and then only during mid-winter when the snow is light and powdery. Boys, beginning about the age of eight or nine, wear small ones. Beaver-tails worn by the Mistassini are from 76.2 to 89.0 cm. long and 55.9 to 68.6 cm. wide. A specimen from Northwest River is 73.6 by 55.9 cm.³⁷

There is some question as to the age of the beaver-tail among the Montagnais-Naskapi. One Mistassini informant, over seventy years of age, said that they were a recent acquisition from the "Chicoutimi" Indians (inhabitants of the area just east of Lake St. John) and that they have replaced the bear-paw snowshoe. There is some reason to question his information. Turner³⁸ reported beaver-tails among the Ungava Band in the early 1880's. If it spread northward by diffusion from the Chicoutimi Band to Mistassini and thence to Ungava, it must have been known at Mistassini sometime before 1880. This is, of course, entirely possible, although it does not seem likely that the beaver-tail would then be called "recent".

On the other hand, the beaver-tail snowshoe is used only during mid-winter. Information regarding the seasonal use of the bear-paw is meagre, but does not imply definite mid-winter utilization. This suggests that the beaver-tail was not a substitute for the bear-paw. It might, though, have replaced the "elbow" snowshoes to be discussed below.

Furthermore, but of less significance, is the fact that beaver-tail snowshoes are the most carefully made and most highly decorated of the two types most commonly employed by the Mistassini today. This

could be interpreted perhaps as indicating that the beaver-tail was well integrated into Mistassini culture and enjoyed respectable antiquity.

The evidence regarding the date of acquisition and the place of origin of the beaver-tail snowshoe is inconclusive. The impression is that it is old in the area. Its northern distribution certainly points to a centre of origin in the north and not in the south as suggested by the Mistassini informant. The variations in style encountered in the area of Davis Inlet suggest that here one might expect its centre of development and greatest age.

A fourth type of snowshoe occasionally employed by the Montagnais-Naskapi is the elbow snowshoe (Plate XXII,³⁹ and Plate XXV⁴⁰). This type is called *oto·skonasa·m* in the Mistassini dialect. The elbow snowshoe is shaped roughly like a teardrop in outline with no pronounced tail. One described by Burgesse⁴¹ is 71.1 by 53.3 cm. and two in the collections of the Royal Ontario Museum are 76.9 by 54.6 cm.,⁴² and 71.2 by 52.6 cm.⁴³

The elbow snowshoe has a scattered distribution throughout the Labrador Peninsula. It appears, though, to be a northerly and an easterly type following roughly the same distribution pattern as the beaver-tail. It is not, as far as the evidence shows, found outside the Labrador Peninsula. It is used by the following bands: Ungava,⁴⁴ Davis Inlet,⁴⁵ Mistassini,⁴⁶ Northwest River,⁴⁷ Michikamau,⁴⁸ and Moisie.⁴⁹ Burgesse illustrates such a type⁵⁰ which was seen at Pointe Bleue, Lake St. John but it was originally imported from either Bersimis or Seven Islands and possibly came from as far away as Fort McKenzie.⁵¹

There is little information regarding the use of the elbow type. It seems to be going out of fashion if it has not already passed into the realm of history. The Mistassini no longer employ it, and informants can give no detailed description of its shape. The beaver-tail may well have replaced it here.

The final type of netted snowshoe found among the Montagnais-Naskapi is the pointed snowshoe, called *oca·kaho·sa·m* in the Mistassini dialect (Plate XXVI).⁵² It is a form of snowshoe formerly typical of the Athabascans of the Northwest Territory and Western Cree. The type is long and narrow with a sharply turned-up toe. One specimen measured at Mistassini, belonging to a teenage boy, was 142 cm. long and 35.6 cm. wide, with a curve in front extending 21.6 cm. above ground level. Occasionally, a design is made in the webbing in the same manner, and of the same pattern, as is so often found in the beaver-tails.

The pointed snowshoe has a restricted distribution in this area, being found solely in the southwestern part of the Montagnais-Naskapi territory. It is encountered among the following bands: Mistassini,⁵³ Waswanipi,⁵⁴ Eastmain,⁵⁵ and Rupert's House.⁵⁶ It is not recorded for the following bands: Ungava,⁵⁷ Davis Inlet and Northwest River.⁵⁸

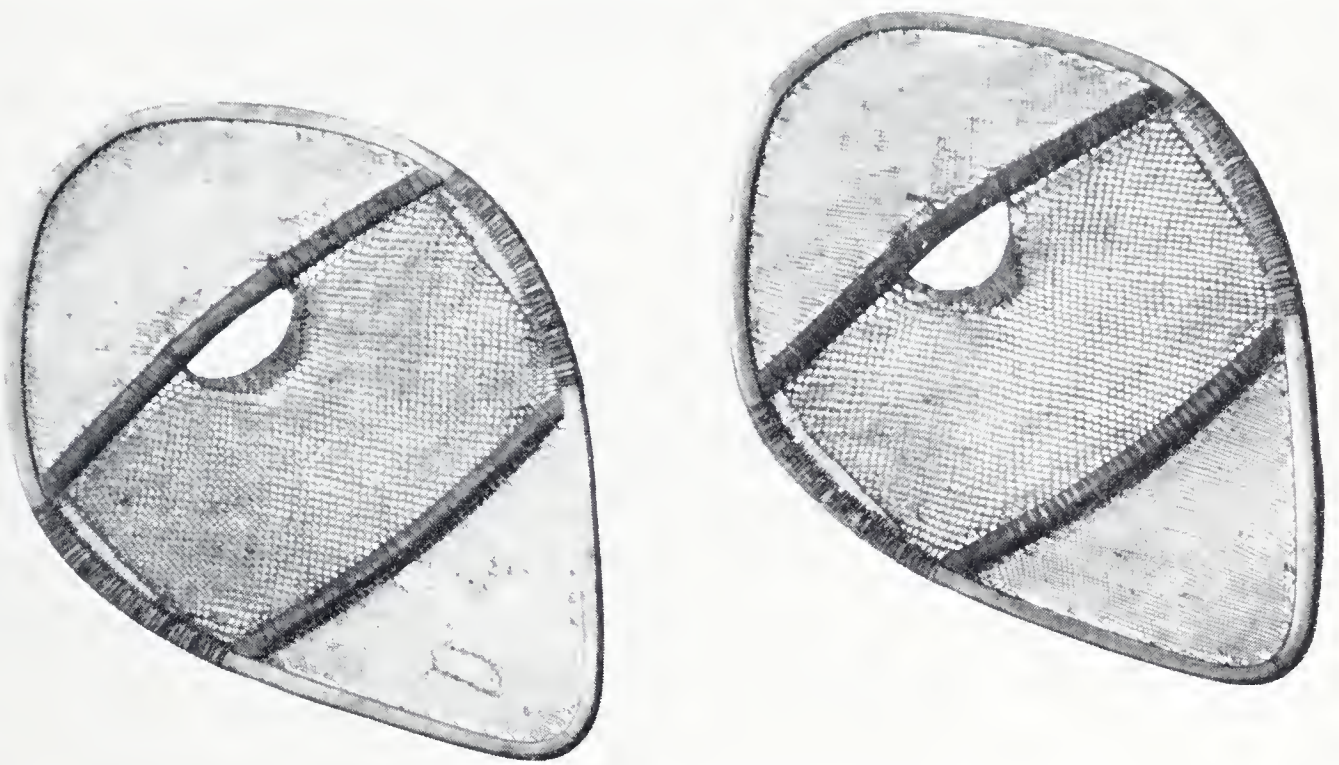


PLATE XXV *Elbow snowshoes.*

Davidson, writing in 1937, stated that it had but recently diffused eastward to the east coast of James Bay.⁵⁹ It is a recent introduction among the Mistassini Indians, according to informants, and has been adopted primarily by the western families of the band. It entered the area from the west, being copied from those in use on James Bay. It was probably acquired about the time that the Mistassini Indians were trading at Rupert's House, thirty-five or more years ago.

Much more information is needed regarding the types of snowshoes employed by the Montagnais-Naskapi; information regarding styles, distributions, routes of diffusion, ages, seasonal use, and employment according to sex. The above comments have touched briefly upon these aspects. From this discussion the following points emerge. There

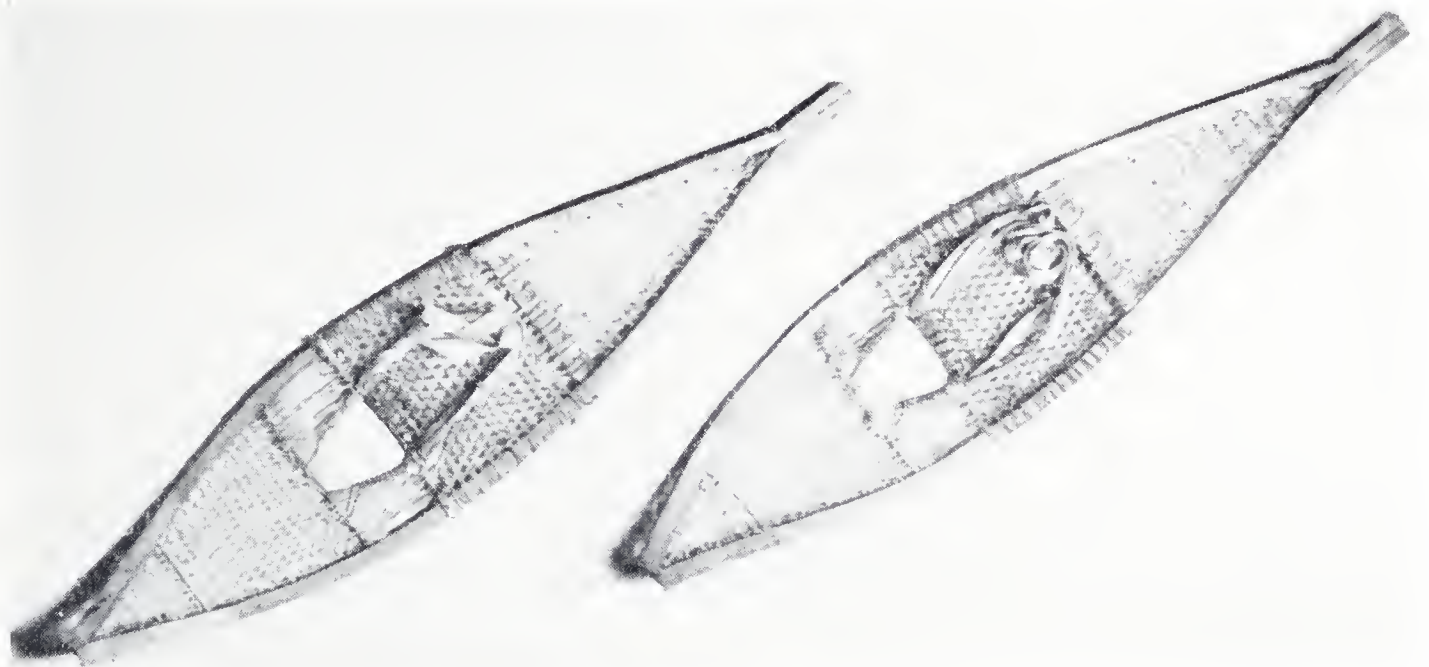


PLATE XXVI *Pointed snowshoes.*

are at least five distinct types of netted snowshoes employed by the Montagnais-Naskapi. The bear-paw and swallow-tail are widely distributed throughout the Labrador Peninsula, and may well be very old types. The beaver-tail and elbow types are limited in their distribution. The beaver-tail may well be newer than the bear-paw and swallow-tail. The elbow snowshoe may represent an old type in the Labrador Peninsula which has almost entirely died out, or may represent a relatively new type which never attained popularity. The pointed snowshoe is a recent acquisition of the Montagnais-Naskapi and is confined to several bands in the southwest corner of the Labrador Peninsula, who have derived it from groups to the west of this area. Finally, styles vary, in some instances, according to the sex of the wearer, and in others, according to the season of the year.

NOTES

1. This study is based on material in the collections of the Department of Ethnology, Royal Ontario Museum, the scanty literature available regarding Montagnais-Naskapi snowshoes, and on field notes collected among the Waswanipi Indians in 1950 and the Mistassini Indians during 1953-54.
2. Daniel Sutherland Davidson, *Snowshoes* (American Philosophical Society Memoirs, Vol. VI, 1937), pp. 11-12, 46, 85, 155-56.
3. Cf. John M. Cooper, "The Culture of the Northeastern Indian Hunters: A Reconstructive Interpretation," pp. 272-305, in F. Johnson (ed.), *Man in Northeastern North America* (Papers of the Robert S. Peabody Foundation for Archaeology, Vol. III, 1946).
4. William Ritchie, *The Pre-Iroquoian Occupation of New York* (Rochester Museum Memoir No. 1) (Rochester, 1944), Pl. 117, No. 31, p. 247, and Pl. 159, No. 29, p. 305. Here are shown examples of bone implements similar to the snowshoe netting needles employed by the Montagnais-Naskapi and other groups in the sub-arctic of North America. Those illustrated by Ritchie date from about the fourth millennium B.C. William Ritchie, *Recent Discoveries Suggesting an Early Woodland Burial Cult in the Northeast* (New York State Museum and Science Service, Circular No. 40, 1955), p. 74, Fig. 4.
5. Donald F. Putnam (ed.), *Canadian Regions* (Toronto, 1957), Fig. 12, p. 15.
6. Winfrid A. Stearns, *Labrador, a Sketch of its People, its Industries and its Natural History* (Boston, 1884), p. 149.
7. No attempt is made to analyse along rigorously logical lines the concept of types and typologies. It would be meaningless in the present context.
8. J. A. Burgesse, "Snowshoes," *Beaver, Outfit* 271 (1941), p. 25.
9. Acc. No. 960.161.34, a & b, Davis Inlet Band.

10. Lucien M. Turner, *Ethnology of the Ungava District, Hudson Bay Territory* (U.S. Bureau of American Ethnology, Eleventh Annual Report, 1889–1890, Washington, 1894), Fig. 128, p. 308, Ungava Band.
11. *Ibid.*, p. 309; Fig. 128, p. 308; Fig. 129, p. 309.
12. Mistassini Field Notes.
13. Acc. No. 960.161.34, a & b.
14. Alanson B. Skinner, *Notes on the Eastern Cree and Northern Salteaux* (American Museum of Natural History, Anthropological Papers, Vol. IX, part 1, New York, 1911), p. 44; Fig. 22, p. 45.
15. Davidson, *op. cit.*, Fig. 23a, p. 58.
16. Skinner, *op. cit.*, p. 44.
17. Acc. No. 956.160.5, a & b.
18. Davidson, *op. cit.*, Fig. 44 b & d, p. 92.
19. Turner, *op. cit.*, p. 309; Plate XI, opp. p. 308.
20. Frank G. Speck, “Mistassini Notes” (Museum of the American Indian, Heye Foundation, *Indian Notes*, Vol. VII, No. 4, 1930), Fig. 126a, p. 456; Davidson, *op. cit.*, Fig. 27c, p. 67; Mistassini Field Notes.
21. Speck, *op. cit.*, Fig. 126 c, p. 456; Burgesse, *op. cit.*, p. 26.
22. Acc. No. 956.160.5, a & b, Escoumins Band.
23. Acc. No. 960.161.1, a & b, Northwest River Band.
24. Davidson, *op. cit.*, Fig. 44d, p. 92.
25. *Ibid.*, Fig. 44b, p. 92; Mistassini Field Notes.
26. Turner, *op. cit.*, pp. 308–312.
27. Alika Podolinsky, personal communication.
28. Acc. No. 956.160.5, a & b.
29. Burgesse, *op. cit.*, p. 26.
30. Acc. No. 960.161.8, a & b.
31. Alika Podolinsky, personal communication.
32. Burgesse, *op. cit.*, p. 27.
33. Turner, *op. cit.*, p. 309, under the name “round-end”, and Plate XLII, opp. p. 312.
34. Mistassini Field Notes.
35. Acc. No. 960.161.8, a & b.
36. Alika Podolinsky, personal communication.
37. Acc. No. 960.161.8, a & b.
38. Turner, *op. cit.*, Plate XLII, opp. p. 312.

39. Acc. No. 960.161.18, a & b, Northwest River Band.
40. Acc. No. 930x59.1, a & b, band unknown.
41. Burgesse, *op. cit.*, p. 26.
42. Acc. No. 930x59.1, a & b.
43. Acc. No. 930x59.2, a & b.
44. Turner, *op. cit.*, p. 309, under the name "beaver-tail".
45. Acc. No. 960.161.75, a & b.
46. Mistassini Field Notes.
47. Acc. No. 960.161.18, a. & b.
48. Davidson, *op. cit.*, Fig. 27b, p. 67.
49. Burgesse, *op. cit.*, p. 27.
50. *Ibid.*, Fig. 3, p. 26.
51. *Ibid.*, p. 27.
52. Acc. No. 960.91.1, a & b. Although this specimen is from Attawapiskat on the west side of James Bay, it is of the same type as those employed by the Montagnais-Naskapi.
53. Mistassini Field Notes.
54. *Ibid.*
55. Davidson, *op. cit.*, p. 78.
56. *Ibid.*, p. 78.
57. Turner, *op. cit.*, pp. 308–312.
58. Alika Podolinsky, personal communication.
59. Davidson, *op. cit.*, p. 78.

THE MONTGOMERY AND BOYLE OSTEOLOGY COLLECTIONS

During the summer of 1960, certain collections of human osteological material were removed from storage for re-evaluation and study. This paper is a preliminary report describing the source of the collections, the progress made to date in their study, and their potential importance.

THE MONTGOMERY COLLECTION:

Henry Montgomery was Professor of Geology at Trinity College and curator of the University of Toronto Museum (one of the predecessors of the Royal Ontario Museum) during the first decade of this century. In this period he excavated and collected a considerable amount of archaeological material, including skeletons. This material is now in the possession of the Royal Ontario Museum and is referred to as the Montgomery Collection. It includes the following:

1. Fourteen skulls from Egypt
2. Eleven skulls from Mexico
3. Fourteen skulls from an Iroquois ossuary near Markham, Ontario
4. Twenty-two skulls from various parts of the world including New Zealand, Formosa, the Canary Islands, and England
5. Sixty skulls of doubtful origin
6. Nine skulls from the Serpent Mounds, in Peterborough County, Ontario
7. Skeletons excavated from mounds in Manitoba.

The most valuable material is from this latter collection. During the summer season of 1907, Montgomery excavated mounds in the vicinity of Sourisford, Manitoba. Some of the artifacts from these sites are presently displayed in the galleries of the Royal Ontario Museum. The

human bones remained packed in the field crates following excavation. Thirty individual or mass burials are represented, including forty-four skulls. Twenty-three hundred bones were catalogued.

THE BOYLE COLLECTION:

David Boyle began this collection of human skeletal material in 1885 as curator of the Provincial Archaeological Museum (also a precursor of the Royal Ontario Museum) which was housed in the attic of the Canadian Institute quarters at the corner of Berti and Richmond Streets in Toronto. Four years later, he refers to a display of eighty-eight crania from Ontario sites. In the years that followed, osteological specimens were added as he excavated numerous sites in the province. His acquisitions moved with him in 1897 to new quarters in the Normal School. It is of interest that his last field work before his death was the excavation of a burial ground near St. Davids, Ontario in 1908.

The Boyle Collection of crania is included in the Museum catalogue numbers between 12460 to 28770. It may be classified briefly as follows:

1. One hundred and eighty-three skulls from Iroquois ossuaries in Ontario, including the Mayor Site, Keffer Ossuary, Bald Head, Syer's Farm, Clearville, Ahoendoe, the Main Ossuary, and Walker's Farm
2. Ninety crania from various sites in Ontario
3. The skeletons from twelve sites in Ontario with doubtful archaeological context.

PROGRESS REPORT:

The material has been unpacked, cleaned, reconstructed, and treated with preservative. This was an awesome task at the beginning. The condition of the material varied from excellent to poor. The Boyle Collection was carefully packed in small wooden cases, and although dirty was in an excellent state of preservation with the exception of the teeth, many of which had dried and cracked. Almost all the material was labelled with a serial number recorded in Boyle's catalogue in the files of the Royal Ontario Museum.

The Montgomery Collection was not in as good condition. The fragmentary nature, particularly of the Manitoba material, necessitated considerable reconstruction. No attempts had been made at cleaning the material following excavation, and documentation and labelling was quite haphazard.

Cases to house the collections were constructed in the Physical

Anthropology Laboratory of the University of Toronto, where the material is now stored safely, but accessible for study.

Documentation of the material began with the recording of all information enclosed with or written on the bones. A separate data sheet was initiated for each skull. As further information is acquired, it is added to these sheets which are bound in a book serving as a catalogue of the collections. Information was obtained first of all from the Museum records and from the published Reports to the Minister of Education from 1886 to 1911. Supplementary data were found in the archaeological files of the National Museum of Canada, in published reports in the *American Anthropologist* and the *Transactions of the Canadian Institute*, and in various newspaper accounts of excavations. The correlation of information from packing case to photograph on file to newspaper record to published report has been an exciting but time-consuming bit of detective work. Some data still remain elusive, and so documentation is not yet complete.

AN EVALUATION:

The value of these collections is threefold: it forms the definitive collection of crania from Ontario Iroquois ossuaries, it contains the only excavated skeletal material from Manitoba mounds with associated cultural material, and it provides a wealth of teaching material for study.

The Iroquois crania are being systematically studied and recorded photographically and on punch cards for statistical analysis. The Keffer Site contains fifty-seven skulls which show a surprising degree of physical homogeneity. The Bald Head material, in contrast, is heterogeneous. Correlation of these findings with data from such other ossuaries as Fairty and Tabor's Hill is gradually producing the story of physical types among the Iroquois.

When analysis of the Manitoba material is complete it will be of value in comparison with data from similar sites now being studied in adjacent areas of the United States.

In the short time since the collections have been unpacked, three interesting projects using the material have been completed. Dr. L. Oschinsky, of the National Museum of Canada, has examined all the crania for the incidence of certain discrete traits related to the mongoloid physical type. In conjunction with Dr. Joseph Hill of the Department of Ophthalmology of the University of Toronto, the volume of the orbits of these skulls has been measured mechanically and estimated radiologically in order to gain information of clinical importance in fractures of the facial skeleton. Dr. A. Demircioglu, of the University of Montreal, has completed a most interesting study on the relationship of

the form of the glenoid fossa to dental attrition and to the form of the skull.

The teaching value of the collection lies in the wide range of cranial types represented, the evidences of artificial cranial deformation in certain skulls, the presence of certain interesting anomalies and variations, and in the widespread examples of dental disease.

The co-operation between the Royal Ontario Museum and the Department of Anatomy of the University of Toronto has resulted in making this most interesting material available for study. Its value will increase with time as analysis of the data continues.

SHORTER NOTICES

J. W. GRAHAM

A NEW RED-FIGURE LEKYTHOS

A fine large red-figure lekythos (oil-flask) by the Nikon Painter, in a nearly perfect state of preservation, has recently been acquired by the Museum from a New York dealer (Plate XXVII). Except for a smaller, incomplete one in a poorer style this is the only red-figure lekythos in our collection.¹

Since the decorator of the vase has failed to sign his name to any of the couple of dozen vases preserved to us and recognizable as by the same hand, he has been dubbed the "Nikon Painter" from a "kalos-name" appearing on several of his vases—though Nikon was not the only handsome Athenian youth so complimented by our vase-painter.² Our own vase bears no legible inscription—only a few meaningless letters, or rather letter-like marks, on the field above the seated figure and to the right of the standing girl.

The style of the decoration is, like that of other works of the Nikon Painter, competent. The egg-and-tongue pattern at the base of the neck, the palmette design on the curving shoulder, and the meander bordering the figure-scene above and below, an arrangement found on all nine of his other lekythoi listed in Beazley's standard work of reference, are executed with reasonable care.³ The figures themselves are drawn with pleasing simplicity and accuracy, especially the garments and the profile faces; but the hands, particularly the right hand of the seated woman, leave something to be desired.

The treatment, as we should expect at this period, which cannot be far from the middle of the fifth century, is basically two-dimensional, and the slight foreshortening involved in the front view of the right foot of the standing girl is quite usual.

The spatial representation of the stool, however, is of considerable interest. John White, a student of ancient perspective, has recently written that "it was not until the mid-fifth century that vase painters troubled to take the simplest step of all and merely show the four legs of



PLATE XXVII

*Red-figure lekythos, Nikon painter.
Mid-fifth century B.C.*

a chair instead of only two".⁴ Our vase does distinctly represent all four legs and it is perfectly clear from the line marking the lower edge of the seat, that the inner legs are the rear legs; moreover, since the rear legs are represented closer together than the front, the diminution due to distance has been properly shown, if somewhat exaggerated. Mr. White remarks that "direct, centralized recession"—he means the type of perspective here used—was first developed by the Eretria Painter, that is in the last quarter of the fifth century B.C. It would seem, then, that our vase can provide an example of this perspective scheme perhaps a quarter of a century earlier than previously known examples.

The vase was purchased partly with a view to its use in a new gallery to represent Greek private life to balance a gallery on public life (the "Athens Gallery") at present being developed. It affords good examples of a small portable chest, a stool with turned legs, a mirror with the usual circular metal reflector, and a perfume-vase (alabastron) hanging by a strap from the wall. It also illustrates the characteristic

costume of women: the girl wears a simple Doric tunic or chiton with overfold to her waist, made no doubt of wool, as the broad folds indicate; the seated lady wears a lighter linen chiton with half-sleeves, topped by an ample mantle (*himation*) draped over her left shoulder, under her right arm-pit, and with weighted ends hanging down the back.

The scene has no deep meaning, or even any narrative purpose—merely appropriate decoration for an object of household use: women chatting (note the gesture of the girl) whether about clothing or make-up, or perhaps the topic of the moment is the flower in the lady's hand.

NOTES

1. Height 14". Broken at the neck and rejoined; chips on lip and small fragment of neck restored. Provenance unknown. Acc. No. 961.49.
2. The attribution was made, I understand, by Sir John Beazley and supported by Dietrich von Bothmer of the Metropolitan Museum.
3. *Attic Red-Figure Vase-Painters* (Oxford, 1942), p. 442.
4. *Perspective in Ancient Drawing and Painting* (London, 1956), p. 24.

HENRY TRUBNER

A STONE DEMON FROM HSIANG-T'ANG SHAN

The Royal Ontario Museum has been very fortunate in the past year to have been able to purchase a very imposing Chinese stone figure of a demon, dating from the Northern Ch'i dynasty, A.D. 550–577 (Plate XXVIII).¹ Other figures of similar type and size are known, notably a pair of demons in the von der Heydt Collection,² a pair in the Freer Gallery,³ and a single demon in the Cleveland Museum of Art.⁴ The figure in the Royal Ontario Museum forms the sixth member of this group.

The Buddhist cave-temples at Hsiang-t'ang Shan are located near the border between the provinces of Hopei and Honan, not far from the Northern Ch'i capital of Yeh, the present Lin-chang. The work of hollowing out the temples and decorating them was for the most part carried out during the reigns of the emperors Wên-hsüan (550–559) and Wên-kung (565–575) of the Northern Ch'i dynasty. The most important sculptures from the site may be ascribed to the Northern Ch'i dynasty. Some work was also carried out during the Sui and T'ang dynasties, with some minor additions of even later date.



PLATE XXVIII

Squatting demon, from Hsiang-t'ang Shan. Northern Ch'i dynasty, A.D. 550-577.

The site of Hsiang-t'ang Shan comprised two principal groups of sanctuaries: Nan-hsiang-t'ang and Pei-hsiang-t'ang (the southern and northern Echo-halls), separated from each other by a valley, some 16 km. in length. Both the northern and southern group of cave-temples contained about half a dozen major sanctuaries and a large number of minor niches with Buddhist images.

The figure of a demon acquired by the Royal Ontario Museum is carved from the hard, dark gray limestone which distinguishes the Hsiang-t'ang Shan workmanship. Examples of Buddhist images from this site are to be found in various collections throughout the world, whereas only lesser fragments have remained in situ. The grotesque, squatting monster, carved from the solid rock of the cave-temples, was originally used as a caryatid to support an ornamental pillar or other architectural unit, forming part of a niche for Buddhist images, in one of the Hsiang-t'ang Shan sanctuaries.⁵

NOTES

1. Acc. No. 960.62. Height 78.8 cm.
2. O. Sirén, *Chinese Sculptures in the von der Heydt Collection* (Zurich: Rietberg Museum, 1959), Pl. 30 (p.t. deposited in the Buffalo Museum of Science).
3. *Archives of the Chinese Art Society of America*, VII (1953), p. 85, Fig. 11.
4. *The Cleveland Museum of Art Handbook* (1958), No. 817.
5. See S. Mizuno and T. Nagahiro, *The Buddhist Cave-Temples of Hsiang-t'ang-ssu* (Kyoto, 1937), Pls. LVII A, LVIII C-D.

JOAN BACON

AN ISLAMIC GLASS BOWL



PLATE XXIX

Islamic glass bowl, 10th-12th centuries A.D.

An amethyst-coloured glass bowl of very bubbly, translucent metal has recently been placed on exhibition as part of a new display of the Museum's collection of Islamic glass (Plate XXIX). The decorating and shaping of this bowl demanded great dexterity and technical ability on the part of a glass-worker in Egypt or Syria at some time during the tenth to twelfth centuries A.D. Several stages were involved in its manufacture, a fact that increased the technical difficulties, as glass becomes brittle and unworkable when it cools.

The bowl is ribbed to within one centimetre of the rim, and each rib is decorated with flecks of opaque white glass which are fused to the body material. The glass-worker probably did this by first blowing the glass into a mould patterned with vertical flutes. Removing the now ribbed vessel from the mould, a thread of opaque white glass was wound around it, beginning at the bottom. After this step, the parts of the white thread overlying the indentations between the ribs were cut. Then the vessel was twirled to widen the opening and to incline the ribs. Finally, another thread of white glass was wound round the rim followed by eight turns of a very narrow thread. The bowl sits on a low foot which has a slight kick and a rough pontil scar. The surface shows a general dulling, slight iridescence and, in a few places, some pitting.

Accession No. 951 x 8.125 Ht. 6.7 cm. Dia. of rim 12.8 cm. Th. at rim 0.2 cm.

RECENT ACQUISITIONS IN THE EUROPEAN
DEPARTMENT



PLATE XXX

*Seated figure of a cat. Slipware.
English, late seventeenth century.*

The English earthenware potter, like his fellows in other countries, only rarely entered the field of animal modelling and few of his works now extant date before about 1800. The department has recently added such an early figure to its collections: a seated figure of a cat dating from the latter part of the seventeenth century (Plate XXX). The animal is simply modelled and rather clumsy. The mustard yellow slip is ornamented all over the cat itself and the base with brown-black spots. The details of the eyes are indicated by incising with a sharp point and spots of the same dark colour, but the addition of the colourless glaze which covers the whole figure has had the effect—on the eyes—of producing a curiously surprised expression.

*Total ht. 20 cm.; base 14 × 11 × 4.2 cm. high
Acc. No. 960.164*

G. B.

A pair of St. Cloud salts (Plate XXXI) was recently added to the collection of European porcelain. They are white, decorated in under-glaze blue in the interior, on the rim, and the upper part of the exterior.

On the base, both have a simple moulded pattern in low relief. The shape and general decoration reflect silver work of the same period. They are of soft paste, and were made during the Chicanneau period, 1693–1702. As such, they are the earliest pieces in this material in our collection.

Dimensions: 8 × 6.5 × 3.2 cm. high
Acc. No. 960.246 a,b

H. H-S.



PLATE XXXI

Pair of salts, French, St. Cloud, late seventeenth century.

PLATE XXXII

Decanter of Waterford glass, Irish, late eighteenth century.



Signed or marked pieces of glass are extremely rare. The department has recently acquired a small decanter (Plate XXXII) dating from the late eighteenth century, and bearing a rebus on the name of the two brothers who started the Waterford glass factory in 1783, George and William Penrose. The decanter is ornamented by a wreath and other decorations of a generally neoclassical character. The rebus, which appears twice, consists of crossed quill pens and a rose.

Dimensions: Ht. 20 cm.; (with stopper) 24.5 cm.; Dia. of base 8.8 cm.
Acc. No. 960.222 a, b

G. B.

Probably of Irish origin is a glass plate (Plate XXXIII) ornamented with deep fluting and a thick layer of overall painting in gold on the back. On the rim it bears the Blackamoor's Head which was the crest of the Moore family, the Earls of Drogheda, and in the round central area a painted branch of apples and a butterfly. The plate is not signed in any way, but is of a known type attributed to John Grace of Dublin. Its date is, therefore, in the last quarter of the eighteenth century.

Diameter: 22.5 cm.

Acc. No. 960.204.1

G. B.

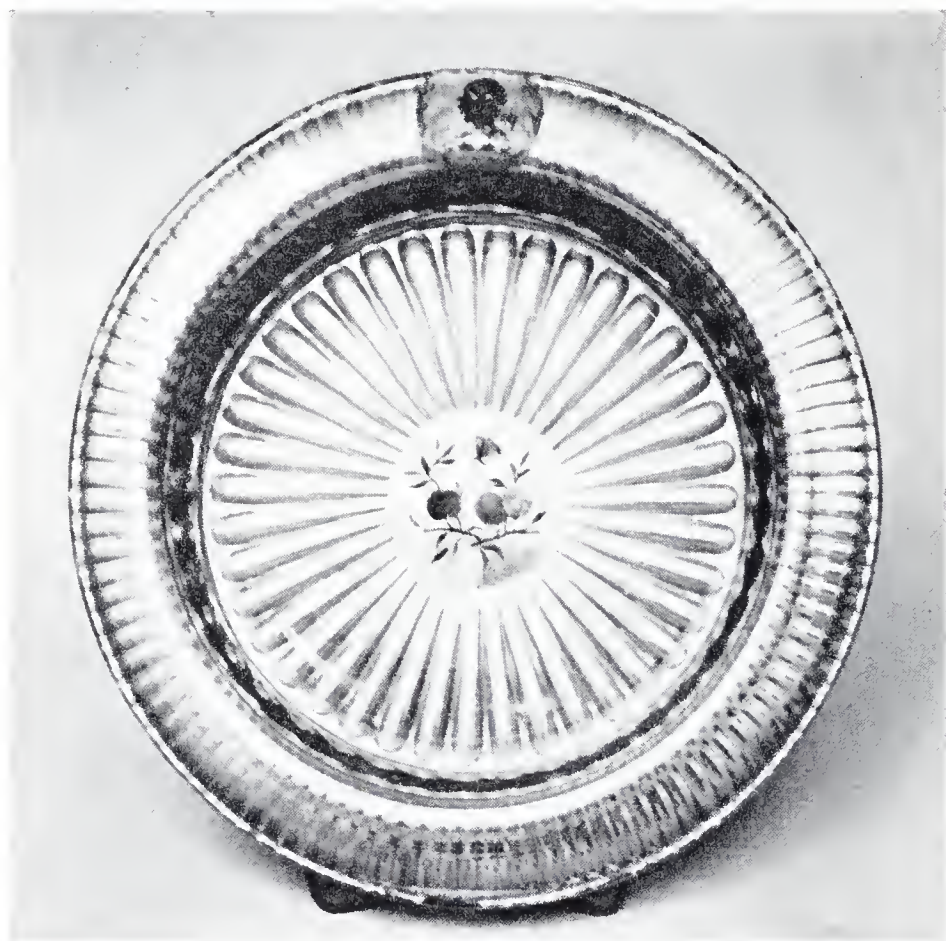


PLATE XXXIII

Glass plate, Irish, late eighteenth century.



PLATE XXXIV

Glass sweetmeat dish, tall glass, Low Countries, seventeenth century, first half.

Two glass vessels made in the Low Countries in the first half of the seventeenth century have been acquired. Italian glass makers emigrated to Liège mostly between 1569 and 1611, and again from 1626 till the early eighteenth century. These two vessels are fine examples of Buckley's "verre de Venise, Liègeois". The first has a tall and slender bowl (Plate XXXIV) of a beautiful dark green on a colourless stem and foot. The stem is hollow, and is moulded with two lion masks connected with gadroons. The foot is nearly flat, and has a folded rim.

Total ht., 22 cm.; of bowl, 14.5 cm. Dia. of bowl 8.5 cm.; of foot, 7.5 cm. Acc. No. 960.204.3

H. H-S.

The second glass is a sweetmeat dish (Plate XXXIV) of colourless metal with a violet cast. The comparatively large bowl is shaped to form three lips; the stem and foot show the same characteristics as the other vessel.

Ht. 13.5 cm.; maximum dia. 11.5 cm.; of foot, 7.8 cm.

Acc. No. 960.204.2

H. H-S.



PLATE XXXV

Standish (inkstand), English, late seventeenth century.

The Department has also recently acquired a Standish or inkstand of English silver belonging to the 1690's (Plate XXXV). It has an open tray (a) with shallow round wells for the three usual containers required in letter-writing at this period—those for ink (b), sand (c) and pounce (d).

The tray was made by the famous silversmith Antony Nelme, is of Britannia Standard Silver (as all the pieces are) and is dated 1697. The container for sand (c) has the mark of James Chadwick and the date letter 1699. Although the marks are no longer decipherable, on stylistic grounds the remaining pieces seem to belong to the same set.

Tray, 26 × 20.8 cm. Ht. of inkpot (b) 7 cm., dia. base, 5 cm.

Acc. No. 961.33, a-d.

G. B.

A SILVER PAX



PLATE XXXVI

Silver Pax.

An unusual and most interesting addition to the collection of Quebec silver in the Royal Ontario Museum is a remarkably fine specimen of a Pax (Acc. 960.139, Plate XXXVI). The Pax is the rarest of all types of Canadian altar silver. It was used at the Mass, and was first kissed by the celebrant, then by the clergy and the congregation; this took the place of the actual "kiss of peace" formerly in use. The use of the Pax (*instrument de la paix*) has long been discontinued in French Canada, and probably in most other parts of the world owing spiritual obedience to Rome. Actual specimens of Canadian origin or even usage are extremely rare. Silver was very scarce in French Canada, and it was accordingly the custom to melt down or rework obsolete and disused altar vessels. Very few specimens of the Pax have survived.

The specimen recently acquired is one of remarkable interest. It was made by Laurent Amiot, most prolific of Quebec silversmiths, and one of the most famous, who was born in 1764 and died in 1838 in

Quebec City. The present Pax consists of a rectangular plate with rounded top, which forms a background for a figure of the Virgin of the Immaculate Conception, crowned, standing upon the crescent moon and holding the Holy Child on her left arm. The Child holds a sphere, symbol of world dominion. The figure has been cast by the *cire perdue* method and then chased. In spite of the small size of the figure, only 3½ inches in height, the modelling is good and the folds of the ample robes fall with plastic fluency. The total height of the plate is 4½ inches. On the back is a loop handle for holding the Pax toward the communicants, beneath the centre of which is the master's mark L.A.

Silver statues by Canadian silversmiths are excessively rare, and the present writer has come across only one other specimen—a free-standing statue of the Virgin some 13 or 14 inches high, by Salomon Marion, of Montreal, made just before the beginning of the nineteenth century.

A small Extreme Unction box by Paul Morand of Montreal has also recently been acquired.

F. ST. GEORGE SPENDLOVE

CANADIAN TABLE SILVER

A collection of Canadian silver flatware, probably unequalled in any other public collection, was on loan to the Royal Ontario Museum for a number of years, and was later confirmed as a gift by Mr. John E. Langdon. This collection is extremely comprehensive, and represents specimens selected from a much larger collection in order to show the complete picture of the making of Canadian table silver in the eighteenth and nineteenth centuries. It contains a wide representation from the principal Canadian cities that produced table silver, and the work of famous makers in all their phases. It is, therefore, an ideal museum collection.

The silversmith in early Canada had no access to silver bullion, and it was the responsibility of the purchaser to supply the silver to be worked, usually in the form of English or Spanish trade dollars or American coins. The use of French coins was against the law, even if they had been available, and the use of foreign silver coins for the purpose was discouraged. Louis XIV's own silver had been sent to the Mint, and it was said in 1712 that if the Governor of New France (the Marquis de Vaudreuil) learned that a man had a silver spoon or fork, he would send and requisition it, forcing the owner to accept the dubious card-

money in exchange. Silver was, of course, a great luxury, and there were few families that could afford it. It was a necessity for churches to have silver altar vessels, but before the fateful year of 1759 it was very difficult for private individuals to obtain enough silver coins to have them made into table silver. After 1760, the metal became gradually more plentiful, and by the end of the century silver flatware was no longer a rare luxury.

The workmanship of Canadian table silver was consistently good, and the average weight was substantial. Worked silver was usually sold by weight as well as by the piece, so there was no commercial motive in making pieces that were too light. Most of the famous makers worked in three different styles; the old French style, the old English style, and the fiddle pattern—which seems to have been a development of the old French form.

It is a great satisfaction to the Museum that through the generosity of Mr. John E. Langdon, it is possible to show the whole range and quality of Canadian table silver in this one comprehensive collection.

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ROYAL ONTARIO MUSEUM PUBLICATIONS

Fibres, Spindles and Spinning Wheels, by Dorothy K. Macdonald (mimeographed, 1944), price 50 cents.

Excavating Ontario History, by Margaret M. Thomson (published by the Division of Education, 1947), price 15 cents.

Palestine, Ancient and Modern, a Guide to the Palestinian Collection (1949), price 50 cents.

Books of the Middle Ages (1950), price 25 cents.

Picture Books: *Chinese Pottery Figurines; Egyptian Mummies; Black-figure and Red-figure Greek Pottery* (all 1950), 25 cents each.

Outline Guide to the Royal Ontario Museum (1951; Section III deals with the Division of Art and Archaeology), price 50 cents.

Suggestions for Excavating Indian Sites (mimeographed, 1951), price 15 cents.

The Chair in China, by Louise Hawley Stone (1952), price \$1.00.

Sweet Water: The Discovery and Mapping of the Great Lakes, 1522–1703 (1954), price 25 cents.

Bouquets in Textiles, by K. B. Brett (1955), price 75 cents.

The Art of Fine Printing: The Bible in Print (1956), price 25 cents.

Ontario Handwoven Textiles, by K. B. Brett (1956), price \$1.00.

Over the Rockies: The Discovery and Mapping of the Canadian West, 1700–1886 (1956), price 25 cents.

The Edith Chown Pierce and Gerald Stevens Collection of Early Canadian Glass, by F. St. George Spendlove (1957), price 50 cents.

English Silver: Seven Centuries of English Domestic Silver (1958), price 1.00.

Up North: The Discovery and Mapping of the Canadian Arctic, 1511–1944 (1958), price 25 cents.

Oriental Rugs: The Kalman Collection (1958), price 25 cents.

Masks: The Many Faces of Man (1959), price \$2.00.

Chinese Frescoes from the Royal Ontario Museum (Museum Bulletins Nos. 12, 13, and 14 bound together), price 50 cents.

The Inverhuron Site, by Walter Kenyon, Occasional Paper 1 (1959), price \$1.00.

Chinese Velvets, by Harold Burnham, Occasional Paper 2 (1959), price \$1.00.

Annual, 1959, Art and Archaeology Division, Royal Ontario Museum, price \$1.00.

Annual, 1960, Art and Archaeology Division, Royal Ontario Museum, price \$1.00.

Bulletins—7, 10, 11, 15, 16—5 cents each.

Bulletins—17, 18, 22, 23, 24, 25, 26, 27—25 cents each.

Bulletins—19, 20, 21—50 cents each.

OFFPRINTS

“Chinese Mortuary Pillows in the Royal Ontario Museum of Archaeology”, by Helen E. Fernald. Reprinted from the *Far Eastern Ceramic Bulletin*, Volume 4, No. 1, March, 1952, price 50 cents.

“The Excavating and Historical Identification of a Huron Ossuary”, by Kenneth E. Kidd. Reprinted for the Royal Ontario Museum from *American Antiquity*, Vol. 18, No. 4, April, 1953, price 35 cents; heavy cover 45 cents.

“The Canadian Watercolours of James Pattison Cockburn, 1779?–1847”, by F. St. George Spendlove. Reprinted from the *Connoisseur*, May, 1954, price 25 cents.

“The Furniture of French Canada”, by F. St. George Spendlove. Reprinted from the *Connoisseur Year Book*, 1954, price 50 cents.

“A Reredos from the Workshop of Jan Borman at the Royal Ontario Museum of Archaeology, Toronto”, by Gerard Brett. Reprinted from the *Gazette des Beaux Arts*, Summer, 1954, price 50 cents.

“The Royal Ontario Museum”, reprinted from *Archaeology*, Summer, 1955, Vol. 8, No. 2, price 15 cents.

“Niagara Falls Pictured”, by F. St. George Spendlove. Reprinted from *Antiques*, April, 1956, price 25 cents.

“Archaeology and the Canadian”, by A. D. Tushingham. Reprinted from *Queen's Quarterly*, Kingston, Winter, 1956, price 30 cents.

OTHER PUBLICATIONS ON THE MUSEUM'S COLLECTIONS

The Face of Early Canada, by F. St. George Spendlove (Ryerson Press, 1958), price \$8.50, de luxe edition \$14.50.

Collector's Luck, by F. St. George Spendlove (Ryerson Press, 1960), price \$15.00.

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